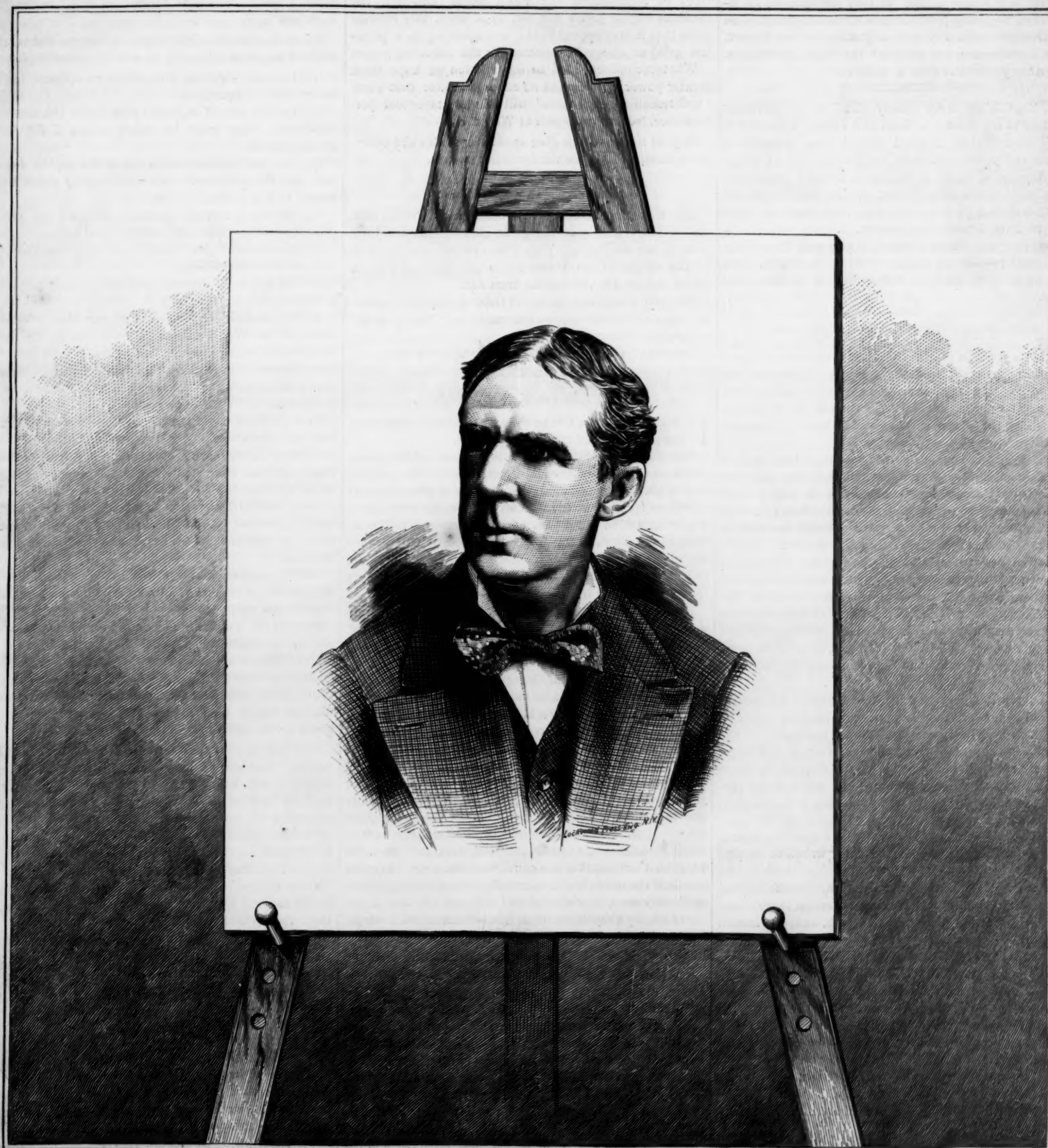


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JOHN T. RAYMOND.





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ARCHITECTURE and the inferior arts grow from our physical wants; but music arises from our spiritual necessities.

THE greatest masters in music worked incredibly hard; they accomplished much, and only thus became what they were.

THE first sign of musical talent is the manifestation of a lively interest in music. This natural power may then be confirmed and developed to a degree that cannot be foreseen.

IF musicians adopt an extremely complex system, based upon the laws of absolute truth, they must be content with very simple music. If they devise a very simple system, they may produce most elaborate music. The great Oriental nations of antiquity adopted the former, and all Christendom has accepted the latter alternative. For further particulars refer to page 181.

THE English are more closely allied to the Germans than to the Roman or Slavonic races. Therefore it is only natural that England should have accorded a welcome and permanent home to Handel, and extended many substantial marks of esteem to German composers generally, Mendelssohn, Weber, Spohr, Beethoven and others; and that, on the other hand, the Germans have taken to their hearts Shakespeare, Milton and Byron. The two languages have so much in common that Wagner's operas lose less by being rendered in English than in Italian or other tongues, the genius of which is less similar.

#### THE MAY FESTIVAL.

THE first week in May has from time immemorial been chosen generally for merry-making. In Sweden and England the May Day dances still survive, recalling Tenyson's "Queen of the May." Even on the shores of Boston Bay the Maypole was erected before Cromwell and Milton were known to history.

We congratulate ourselves that this year, here in New York, a musical festival will be held that may prove so satisfactory artistically and financially as to lead to still more sanguine hopes, and larger schemes being formed in succeeding years, until the great Handel festivals of London, with choruses 4,000 strong, are rivaled.

It is not easy to recount all the benefits accruing to musical art from these festivals, or to the persons who themselves assist in the performances, even in the humblest capacity. It is sufficient here to state that one of the very best ways for cultivating a polyphonic ear and enjoying the very highest kind of music, is to be engaged in the performances of the fugal choruses of Bach and Handel.

In a country where the religious services are mostly rendered by a quartet of singers, truly sublime music is rarely heard. The people are left in ignorance of the musical art-treasures of Christendom. They go to Europe to see the cathedrals and the heritage of the past, but have been comparatively indifferent to the noble works performed in them, although our publishers bring them to the very doors.

It is our province more especially to review in advance of the festival performances the chief works to be performed.

The name of Handel occurs five times on the general programme; Wagner, also five times; Berlioz, three times; Beethoven, Bach and Liszt, twice each, and Rubinstein but once.

Handel's works receive the greatest share of attention, two of his noblest productions being given entire.

Wagner, although quoted five times, has no long extended composition given in its entirety.

Berlioz's "Requiem" and Rubinstein's "Tower of Babel" are accorded places of honor and will prove acceptable as novelties.

The planning of programmes is generally a matter of considerable difficulty, and one should not criticise too freely the decisions, if ignorant of the reasons that influenced them.

If an ideally satisfactory programme could be carried

out, one would certainly expect to see the works of the greatest composer known to musicians, Bach, and the greatest living composer, Wagner, towering over all. But Wagner's works demand for their due setting forth art material not within the reach of the festival, and possibly Bach's scores are too difficult to be attempted at such a general choral gathering. The public also may as yet be hardly prepared for their due appreciation.

Yet still the question may well be asked, Why should the two selections from Bach appear as "opening organ voluntaries" to musical services in honor of other composers, whose natural modesty thereby receives a shock?

And why, in the second of these concerts, are great opera singers to render excerpts from the most unworthy modern work with sacred words, from the hands of a writer who has succeeded in other departments as a composer—namely, the "Requiem" of Verdi, with its Brummagem eight-part fugues and other gratuitous exhibitions of incapacity for this high style of composition?

The great advantage of performances in large cities is that audiences of different tastes and requirements may have their wants supplied on different occasions.

It is difficult to imagine an assembly, thoroughly appreciating the Bach or Gluck selections, other than irritated or incensed by the Verdi music (although the vocalists may so polish and set, as it were, this inferior paste that it may appear to the unsuspecting as a priceless gem) or altogether unfitted for the following pieces.

Whatever influence led to its insertion we hope some greater power will demand its expurgation, or that some "unforeseen circumstance" will hinder its actual performance, fearing the wrath of Walhalla.

May all the gods now give approving smiles and everything conspire to make the festival a success.

"Glorious Apollo from on high beheld us,  
Wandering to find a temple to his praise."

May he be contented with the altar erected in this temple of Mars, and may the great cloud-compeller, Jove, send us fair weather and give Venus permission to assist at the toilets of the ladies to be present, and without whose attendance the festival must fail.

May the music and the ladies thus be made so beautiful that neither will require blemishes or "beauty spots" to heighten charms.

The Handelian selections will be considered next.

#### THE CINCINNATI PRIZES.

IN another column will be found particulars respecting the prizes offered for string quartets.

The choice of this form of composition reflects great credit on the musical club of Cincinnati, for the production of classic chamber music forms one of the very best exercises for the creative faculty of young composers. The imagination is not so much hindered by the limitations of the instruments employed as it is when conceiving music for wind instruments, for instance; for here, independently of mechanical difficulties, the performers require pauses for breath.

Stringed instruments are never tired. They assume many different styles of performance with equal facility, and usually in good compositions each performer is provided with interesting subject matter.

It may be thought that the selection of a composition for the pianoforte would be more judicious; but it is not difficult to see that many a brilliant pianist may put forth worthless musical thoughts in a very attractive style by the free employment of chromatic scales, arpeggios, and other such meaningless expressions. And besides, the pianoforte too easily betrays a composer into certain favorite styles of writing that with all their good points are frequently, at best, only lyrical; while the string quartet, if not demanding thoughts worthy of a large assemblage of instruments as the full orchestra, still demands ideas that are suitable to a conversational style. In other words, if the music is not essentially dramatic in its antiphonal responses, oppositions and contrasts, it cannot become wholly subjective, or as the utterance of a single soul.

Additional praise is also to be accorded for this decision, from the fact that the compositions may readily be brought to a hearing, and without the expense attending symphonies, &c., requiring many performers, copies, rehearsals, and large halls and other incidentals.

But it is to be hoped that the prizes will not be awarded simply from a hearing of the works by the judges. For unless a juror is qualified to read the scores in silence, he is certainly unable to give any really valuable opinion on their respective merits. Here then occurs the question, Who are the judges?

It is evident that some of the best composers in the

country have been hitherto deterred from competing for prizes from the incompetency of the members of the jury, who, however well qualified to say what pleases them or does not please them, have not the requisite knowledge to analyze their musical impressions or a composer's score.

Possibly on this account the reasons on which their decisions are based are not usually forthcoming.

It is equally evident that nothing would tempt those composers to compete for prizes or commissions for works, who take the ground maintained by the best English painters, sculptors, &c., with reference to such matters.

It is certain that the awards offered are hardly worthy the attention of men whose time is valuable; and when it is considered that the copyrights of the works selected and the right of the first representation are demanded, the club will prove to be gainers by the transactions, rather than patrons of art.

Whatever the cause may be, it is certain that as yet, here in America, as well as elsewhere, prize works have never fulfilled public expectation, or survived the excitement that gave them, as it were, a kind of still-birth.

In making the above remarks it is assumed that the club has the best possible intentions and earnestly desires to encourage musicians and revive classical chamber music, which, being nourished so tenderly at the Viennese court in Beethoven's time, blossomed and brought forth its richest fruit.

For this reason the following propositions and remarks thereon may appear worthy of attentive consideration:

- (1.) Let the judges be themselves composers, but debarred from competition.
- (2.) Let the special technical reasons for the awards be published. They must be clearly known if the judges are competent.
- (3.) Let the various manuscripts be copied, and not sent in in the composer's own handwriting, which may be known to the jurors.
- (4.) Let the successful competitors have a share of the proceeds of the copyrights and rights of representation.
- (5.) Let the club give more precise particulars as to the style of the composition.

For (1) jurors at international exhibitions have been so debarred.

At (2) competitions for prizes by the large choral societies of the Welsh miners in Pennsylvania, the judges have been compelled to rise and verbally give their several points of view, before the assembled multitude, to satisfy all persons that they did not defer to one another's judgment.

This (3) point is not raised except to avoid the natural bias that prejudices any critic when the author of a work is known. Committees intrusted with the selection of organ schemes have had the specifications copied in the same handwriting for similar reasons. But here it is evident that if they were acquainted with organs they would know the authors of the tenders, in the names of the stops selected and other peculiarities of the various builders.

The (4) reasonableness of this provision is seen at once, even if the composer is allowed seventy-five per cent. of the net proceeds.

For (5) the guidance of competitors some one work should be selected as a model of the required style. At Oxford University candidates for musical degrees are required to write in the style of Bach's motets for eight voices, with orchestral accompaniments, and at the examinations "carry out" fugues and canons from subjects given by the examiners in musical notation.

It would be easy for the judges to say, for example, in "style of Beethoven's posthumous quartets," and then the aspirants would not write in the more popular and attractive manner of Mayseder. Or, in order to secure original work, let a musical motive or subject be given to be metamorphosed to form the germ of each movement; for further particulars of which see reference to Beethoven's sonatas and symphonies on page 239.

Give all the competitors the same subject to develop as the subjects for prize essays are similarly chosen, and then the various works may be properly compared; they will not be so utterly unlike as to present contrasts and suggest questions bewildering to the jurors and leading to hopeless dilemmas.

Mendelssohn once said: "Ever since I began to compose I have remained true to my starting principle not to write a page because no matter what publisher, public or pretty girl wanted it to be thus or thus, but to write solely as I myself thought best, and as it gave me pleasure." Whatever he wrote was prompted by the subject or natural inclination, or was due to inspiration. Wagner's successes, as we have seen (page 254), dates from his adoption of this policy.

Let competitors be assured that the best work will be



appreciated, that they may work independently of the special tastes and inclinations of jurors, and the desired end may be secured, or at all events good music and good technical workmanship.

A witty lawyer, on being asked by the judge if he knew that he was talking very bad law, replied, certainly he did; but did not know what "view the court might take of it."

Do not let aspirants for musical fame be tempted to try to tickle the ears of groundlings, or be judged by some modern Midas, equally fearless of a Tmolus, ever ready to bring to lasting disgrace bad critics of good stringed instrument music.

### THE SYMPHONY SOCIETY.

THE last concert of the Symphony Society of New York was given at Steinway Hall on Saturday evening. Although the performances were creditable and the hall was well filled, there was little enthusiasm. Signor Galassi delivered "Le Cinq Mai" particularly well, and the associated chorus of tenors and basses being well trained was listened to with pleasure.

The violas in the orchestra were ranged in a row in front of the horns as at the last concert of the Philharmonic, and thus gained the advantages already noticed in THE COURIER. It is evident that, now they are in a prominent position, their tones are heard more distinctly, and, being near the horns and cellos, all three sections are mutually helpful. This was most manifest in the "Carnaval Romain" overture. So important a part of the string band should not be hidden away behind the second violins, or brought "under the fire" of the trumpets and trombones.

The Wagner and Beethoven selections have been already reviewed (pages 254 and 270). Strange to say, the former work was given with the harp part omitted.

### BEETHOVEN'S SEVENTH SYMPHONY.

WHEN Beethoven wrote the Seventh, Eighth and Ninth symphonies, he was completely deaf. Yet surprising as it may appear, these works are respectively joyous, serene, exultant. It was pointed out (page 238) that the difficulties, disappointments and afflictions of this great man, did not wring from him despairing cries. Here are no fretful sighs, complainings or sentimental longings, notwithstanding the depressing influences under which they were written.

His art impulses were such that this symphony exhibits joy in its innumerable phases. The first movement is filled with a spirit of gladness and delight, transport and light-hearted gaiety. The opening theme of the Allegro, with its trotting rhythm and animation, suggests the horn of the huntsman, and recalls the sense of freedom, freshness and exhilaration of a ride to hounds.

The second movement is peaceful and calm. A tranquil mood is preserved, the placid gentleness and undisturbed serenity of the whole are most remarkable. Only in one of the melodies is there any betrayal of passionate emotion, but this is as a kind of inner voice, and kept in abeyance, being played on cellos or second violins. It serves to recommend to us a deeper, holier peace as a more abiding source of gratification.

The third movement is full of hilarity and sportive mirth, which is interrupted only to become more mirthful and to lead to the fourth movement, in which a general jollification is indulged.

The next symphony is sublimely glad and beautiful; and the Ninth symphony culminates with the "Hymn to Joy," calling on all men to love one another.

It is noteworthy that Shakespeare, who so well understood the human heart, should similarly terminate his dramatic works.

Having passed through the various phases of mistaken identity, love-passion, history, life-plea, comedy, incompetency, temptation, ingratitude, unworthy love, he finally gives four plays of reunion, reconciliation and forgiveness: Two by man, "Pericles" and "Tempest," and two by women, "Winter's Tale" and "Henry VIII."

A symphony is an ideal drama. Our imaginations may supply scenes, and to us the world of sound may become also a world of sight as clearly as a dreaming state appears to be a waking state.

The music, like the Shakespearean drama, does not describe, but actually displays character. If Gothic architecture may be called "petrified music" on account of the mutual dependence of all the parts, Shakespearean plays may, with equal fitness, be considered as music made visible. And especially such music as this Seventh symphony, which is as a four-act drama performed by spirit shapes of unknown form, but of well known voices, from the innocent, child-like flute to imperative, god-like trombone.

### MINOR TOPICS.

THE Philadelphia press notices about the late performance of the Ninth Regiment Band in that city are especially complimentary to Mr. Arbuckle, the popular and able leader. The *Inquirer* says that it is one of the best bands that has ever visited the city. Mr. Arbuckle may well feel proud.

Two tenors of the Strakosch Opera Troupe are reported to have had a quarrel in Toronto over a lady member of the company and her merits. Thus will it be till the end of time. But the peculiarity of all this bickering is that it does not demonstrate the talent of the one fought about, nor make it better or worse. Where, then, is the use of all this bravado?

THE orchestra of the May Festival has been completely organized, and shows that it contains the very best material in the city. The best known players on the various instruments have been selected by Dr. Damrosch, and even the necessary doublings of some of the instruments have been given to the ablest comparatively unknown performers available. The effect of the *tout ensemble* will doubtless be imposing.

VARIOUS statements are being made in foreign Italian musical journals concerning the autograph of an act of an opera by the deceased composer Petrella. His widow presented it to Fino chiàro, Municipal Assessor of Palermo, under the name of "Solima," but Ricordi, the music publisher, claims that the property is his, and that the name of the work is not "Solima" but "Salambô"—some-what of a difference. Ricordi seems to have the best of it.

THE burning of the opera house at Nice is one of those great calamities which periodically occur all over the world. It nevertheless seems certain that the theatre was but ill supplied with the means of exit, and one door, which was reserved for special use in case of fire, had been closed so long that it could not be opened at all. The number of deaths have been quite large. The next like catastrophe may be calmly awaited, for it will soon come. Lessons are learnt slowly enough.

THE Beauplan Opera Company will perform here on the 25th of April. It seems, from the list of artists, that good representations may be expected, but of this there is no certainty. Amusements and performances are very different. If the public is always prejudiced against rather than in favor of an organization, the false methods of advertising so generally employed by operatic managers is the reason for it. We await the show.

CHOPIN'S works, as interpreted by modern pianists, do not reflect the composer's individuality, according to Asger Hamerik. In a recent lecture at the Peabody Institute, Baltimore, Mr. Hamerik asserted that Stephen Heller, a bosom friend of the Polish composer, told him (Hamerik) that Chopin played his own works in an easy, natural manner, altogether at variance with the extravagant and affected style adopted by the most modern performers of his works. This statement is not one requiring much credulity to believe, inasmuch as most piano pieces are pounded to death in the hands of most pianists—a list including many well known names.

### BRIEFS AND SEMI-BRIEFS.

...."Olivette" continues to be a popular attraction at the Bijou Opera House, and will be played until Easter Monday.

...."Olivette" at the Bijou Opera House was played last week under the best of auspices, the audiences quite filling the pretty little theatre.

....Clara E. Colby, the young pianiste, who studied in Vienna under the instruction of Professor Epstein, is concertizing in the West.

....George W. Morgan and Maud Morgan will give their fifth and last organ and harp matinée to-morrow. Zippora Monteith will be the vocalist on this occasion.

....Detroit is said by its own people not to be a theatrical town, and the *Post and Tribune* thinks that the Detroiters prefer music and will spend their money freely for opera.

....The new opera house at London, Canada, will cost \$110,000, and not \$250,000, as lately reported. It is said that C. J. Whitney, of Detroit, has secured the lease of the building.

....The Comley-Barton Company, with Catherine Lewis and John Howson, will return to Haverly's Fifth Avenue Theatre on April 18, and reproduce "Olivette" for the rest of the season.

....The star of the burned opera house at Nice was Miss Isadore, an English lady. She is a sister to Maria Joseph, of St. Louis. Her mother died in 1864, and her father and brother now reside in Rochester, N. Y.

....Blanche Roosevelt gave a concert in Brooklyn at the rooms of the Long Island Historical Society, last Friday

evening. She was assisted by Mrs. Rice-Knox, Signor Montegriffo, Mr. Hasselbrink, and Mr. Case, pianist.

....A grand concert was given at the new Lyceum Hall at Tarrytown, on Friday evening last, by Isabel Stone, soprano; J. N. Pattison, pianist; Mr. Arbuckle, cornet; Signor Lenconi, baritone; Joseph Harrison, accompanist.

....The choice of boxes and seats for the May Musical Festival were sold by auction in Chickering Hall on Tuesday and Wednesday evenings, March 29 and 30. The bids were for choice only, the purchaser having to pay, in addition to his offer, the regular subscription price. The best box in the house has been reserved for the President and Vice President of the United States. The first choice was bought for \$400 by J. D. Prince, who chose box No. 1, in the centre. Other boxes were sold to August Lewis, A. F. Roper, A. F. Haines, J. M. Carrington, S. M. Kneval, G. W. Murray, R. T. Colgrove, L. M. Randall, C. Brown, Dr. Weiner, Morris Reno, August Schmidt, R. W. Hyde, Eugene Kelly and Edwin Berwind. A large number of seats were also disposed of, the principal bidders for them being Hilborne L. Roosevelt, August Lewis, Wm. von Sachs, Gouverneur M. Ogden, Wm. Gordon and Rafael Joseffy.

....Albert J. Holden read a paper last Wednesday evening, March 30, in the parlors of the Church of our Saviour, the subject being "Richard Wagner, the Poet-Musician, and his Art Work." It was illustrated with the following extracts from his music dramas: Introduction, "Lohengrin," played on the organ by Mr. Holden; Walter's prize song, "Meistersinger" (Wilhelm's arrangement), performed on the violin by Antoine Reiff; Elsa's song to the night winds, "Lohengrin," sung by Miss Marie M. Steencken; recitation and romance from Tannhäuser, "To the Evening Star" (for piano and organ), Chas. H. Hoyt and Mr. Holden; introduction to the third act and bridal chorus from "Lohengrin" (piano and organ), Messrs. Reiff and Hoyt. The evening was a pleasant one.

....Mr. Gilmore's benefit, at Koster & Bial's concert hall, which took place on last Thursday evening, March 31, was a splendid success. The place was filled by an appreciative audience who listened to the programme rendered with interest, heartily applauding many of the selections. The chief piece was a grand descriptive fantasia entitled "The War Between France and Germany," composed by Hartmann, and played for the first time in this country. It contains many popular national melodies, which are very effectively arranged. The programme also included the overture to "Der Freischütz," a horn quartet, &c. The solo performers were: Piano, Herr Liebling; cornet, Walter Emerson; euphonium, Signor Raffayolo; violin, Dr. Bimber, and piccolo, Signor de Carlo.

....The Atlantic express train, bound eastward, on the Wabash, St. Louis and Pacific Railroad, was thrown from the track at Colton, twenty miles west of Toledo, at ten o'clock last Wednesday night, by a defective switch. Several passengers, chiefly those in the smoking car, were injured. The train was running at the rate of thirty miles an hour at the time of the accident. Among the seriously injured was Ferdinand F. Dulcken, composer and pianist, and musical director of the Rivé-King troupe, right leg broken and cuts and contusion about the neck and scalp. Besides Mr. Dulcken, other members of Mme. Rivé-King's company were slightly injured.

....The sixty-one victims of the Opera House disaster at Nice consist of thirty-six Frenchmen, twenty Italians, three English, one German and one whose nationality is unknown. Three of the victims were boys, under twelve years of age; nine youths, between the ages of twelve and twenty-one years; four girls, twenty-four male and eighteen female adults. The Mayor of Nice has closed the subscriptions for the relief of the sufferers, which amount to 300,000 fr. The Mayor has thus given a practical refutation to the exaggerated accounts of the calamity.

....At the close of the opera of "Olivette," given by Henry Laurent's company, on Saturday evening, March 26, at the Providence Opera House, Sheriff Crandall called upon Mr. Laurent with twenty-three warrants of arrest, which had been sworn out by the members of the company for pay overdue. Three of the writs were subsequently withdrawn. The treasurer of the Providence Opera House furnished the money, and Mr. Laurent and Mlle. Corelli withdrew from the company, substitutes being provided for the remainder of the season.

....The harp and organ concerts at Chickering Hall, by Maud Morgan and George W. Morgan, are well attended. Miss Morgan plays upon a Parisian-Erard harp of new design, by which the upper strings are three degrees longer, and the soundboard is broadened, by which devices the highest tones are larger, of longer duration, and, therefore, less snappy in character.

....The public rehearsal for the sixth concert of the Philharmonic Society will take place at the Academy of Music next Friday afternoon. Emily Winant will be the soloist. The orchestra will play Brahms's Symphony No. 2, in D major; Wagner's "Faust" overture, and three movements from Berlioz's dramatic symphony of "Romeo and Juliet." The concert will be given next Saturday evening, April 9.

....Joseffy announces that he will give a concert at the Academy of Music on Wednesday evening, April 20, with



the assistance of a grand orchestra of one hundred musicians under the direction of Theodore Thomas.

...The fiftieth performance of "Billee Taylor," at the Standard Theatre, will be given on Friday evening next. It is said that some handsome souvenirs will be presented to all the ladies in the audience.

...The Carnival in Rome, Strauss' comic opera in three acts, was produced at the Thalia Theatre last Friday evening for the first time in the United States, Mme. Geistering and Ch. Fritsch taking the leading parts.

...The Ladies' Cornet Band, of Caro, Mich., is giving a series of concerts. This band numbers fifteen performers, with Wm. N. Robertson as leader, and assisted by Marie Anne Joly, soprano, and S. Mazurette, solo pianist.

...At the usual concert by Bial's orchestra in the Metropolitan Concert Hall on last Sunday evening, Mr. Joseffy performed some piano solos. The programme was excellently arranged, and Mr. Joseffy's presence was a great attraction.

...Madame Musio Celli's operatic entertainment was given at Chickering Hall last Saturday evening. She had the assistance of Signors Ardit, Lazzarini and Del Puente, of the Italian opera, and Signor Montegriffo, late of the Strakosch Company.

...Blanche Roosevelt has been engaged for the next Saalfeld Concert, which takes place at Steinway Hall, Saturday evening, April 9. The other artists are Belle Cole, Florence Ellis, Wm. Courtney, Signor Linconi, H. R. Romeyn, Carlos Hasselbrink and Signor Liberati.

...The tenth concert in the Saalfeld series was given at Steinway Hall on Monday evening, March 28. The following artists appeared: Bella Cole, Zippora Monteith, Lizzie Bacon, Kate Vashti Hill, M. M. Weed, Signor Godoy and Carl Lanzer. The conductor was Signor La Villa.

...The last chamber music concert by the Philharmonic Club was given on last Tuesday evening at Chickering Hall. In addition to the regular performers, Mrs. Lowerre, contralto; Richard Hoffman, Mr. Sohst, and Messrs. Kayser, Pieper and Liebling took part. The programme was attractive, because two of the six numbers were written especially for the club.

...Francis X. Diller, of this city, has organized a cornet quartet, to furnish classical music for churches, concerts, festivals and private soirées. On April 16 and 17, at 7:30 P. M., this quartet will perform some organ sonatas at St. Alphonsus's Church, South Fifth avenue, near Canal street, and on Sunday, May 1, will play some cornet quartets at Steinway Hall, for the benefit of St. Francis' Hospital. The quartet takes fine voice parts at sight, without transposition.

## CORRESPONDENTS' NOTES.

BALTIMORE, Md., April 1, 1881.—Holiday Street—On Monday next J. L. Carncross' Minstrel Troupe will begin an engagement. The following have been secured and will appear in the near future. "Billee Taylor," by D'Oyley Carte and E. E. Rice's Company, and the Acme "Olivette" Company. Ford's—"Billee Taylor" is in active preparation and will be brought out after the conclusion of the Clarke engagement. Academy—The Haydn concert came off on the 31st, and was very successful. The soloists were Belle Cole, soprano, and Anna Teresa Berger, cornet soloist. On April 1 "The Pirates of Penzance," by the Amateur Company, was excellent. Characters were well taken by Messrs. Keyser, Harding and Nellie Cook. The *Mabel* of Miss Cook and the *Frederic* of Mr. Keyser were especially fine. The chorus was well up in stage business and music. A supplementary season will begin on April 11 with De Beuplan's New Orleans French Opera Company. The week of May 9 will finally close the season. On June 6 a season of summer garden concerts will be inaugurated under the direction of Max Maretzek. The Arundel Club, of this city, will give a grand concert at the Academy on April 29 for the benefit of the Nursery and Child's Hospital (a local charity). The following talent have been engaged and will appear: Lelia G. Lowere, mezzo soprano; Signor Tagliapetra, baritone, and the New York Philharmonic Club. The Beethoven Chorus of Ladies (Mrs. Fricks) will probably sing three choruses and the Arundel Chorus (male) sing two numbers. This will be a grand affair and is looked forward to with a great deal of pride and interest. T. L. B.

BURLINGTON, Iowa, March 31.—An excellent programme was rendered on the evening of March 25 by James Rogers, assisted by Miss Nelson, Mrs. Funk and Mr. Lehr. A very nice audience, composed chiefly of musicians, were present. Mr. Rogers far excelled his former efforts, his "Erl King" being an exquisite performance. Miss Nelson sang as usual, charming; she improves wonderfully. Mrs. Funk sang two very pretty numbers, and Mr. Lehr surprised his most sanguine friends by singing 50 per cent. better than ever before. The following is the programme: Fantaisie in F minor, op. 49 (Chopin), Mr. Rogers; "Greeting" (Mendelssohn), Miss Nelson and Mrs. Funk; a Gavotte (Dupont)—a, Etude in C sharp minor, from op. 25 (Chopin)—c, Novellette in E (Schumann), Mr. Rogers; Cavatina from "Ernani," "O Infelice" (Verdi), Mr. Lehr; "Good Night, Beloved" (Pinsuti), Mr. Nelson, Mrs. Funk, Mr. Roney and Mr. Lehr; a, "Sunday

Morning in the Alps" (Bendel)—a, "Erl King" (Schubert-Liszt), Mr. Rogers; a, "Pure Dewdrops Gleam" (Rubinstein)—b, "Fondly he sought me" (Franz), Mrs. Funk; a, Galatea (from the "Erotilkon") (Jensen)—b, Galop (from "Le Bal") (Rubinstein), Mr. Rogers; a, "Marie" (Jensen)—b, "Spring Night" (Schumann), Miss Nelson; Rhapsodie Hongroise, No. 14 (Liszt), Mr. Rogers. MAX.

CHICAGO, Ill., March 31.—The Beuplan French Opera continues to hold the boards at McVicker's, and the present season will close Saturday evening next. H. Clarence Eddy's chamber concert at Hershey Music Hall last Saturday noon was a remarkably enjoyable one. Dvorak's Trio in B major for piano, violin and cello (given for the first time here) produced a fine impression. It is an earnest, scholarly work, carefully written, containing many fine effects of tone color, and one which cannot fail of gaining greater popularity with each hearing. Ad. Liesegang's concert at Brand's Hall (at which only works of Chicago composers were given), was well attended by an enthusiastic audience. Mr. Liebling gives a piano recital this evening at Fairbank Hall. The most prominent number on his programme is Rubinstein's "Octet," which was given on a former occasion and is repeated by request. Last Sunday evening one of our music teachers, on his way home, was attacked by three ruffians, who attempted to hold up and rob him. One of them presented a pistol with the words "I want," but got no further. A shot from the music teacher settled him. All of which proves that gentlemen of this profession are able to take care of themselves, and are not likely to be found wanting in nerve when placed in trying situations. A very enjoyable testimonial concert to Lulu Hiltabidel, Chicago's popular young guitar teacher, took place last evening at Hershey Music Hall. The participants were: Mrs. and Miss Hiltabidel, Prof. A. J. Way, Cleveland, Ohio; A. E. Kearsley and Alma E. Bate, sopranos; Ida Gilbert, contralto; J. S. Johnston, tenor, and H. Clarence Eddy, organist and director. A series of interesting concerts have been given at the Northwestern conservatories of music at Evanston, at one of which Reinhold's Suite for piano and string orchestra was performed, with P. C. Lutkin at the piano. The rehearsals of S. G. Pratt's Symphony are progressing satisfactorily, and an excellent performance may be expected on Saturday. I attended one of the rehearsals and was pleased with the work. Shall speak of it more fully in my next. The Boston Quintet Club has been engaged by the Y. M. C. A., for two concerts in Farwell Hall, March 31 and April 1. FREDERIC GRANT GLEASON.

CINCINNATI, March 27.—The sixth chamber concert will take place at the College of Music next Thursday evening. There will be but two more concerts of this series given, the seventh taking place April 14, and the last one April 28. The programme for the sixth concert is as follows: Quartet, E flat major (Jos. Haydn)—1. Allegro moderato, 2. Scherzo Allegro, 3. Largo Sostenuto, 4. Presto; Songs, a, Dove Sei (Handel)—b, Ah! rendimi qui core (Rossini), Emma Gaul; Quintet, piano and strings (Schumann)—1. Allegro brillante, 2. In modo duna Marcia, 3. Scherzo, molta vivace, 4. Allegro ma non troppo, piano Cora Battelle. The seventh chamber concert will take place April 14, instead of April 7, as advertised: Trio, piano and strings (Bronsart); sonate, piano and viola (Rubinstein); ottetto (Mendelssohn), piano, Otto Singer, Sr. FELIX.

DETROIT, Mich., March 30.—Musically, but little has transpired in our city during the past week. Monday and Tuesday evenings the Strakosch and Hess Grand Opera Company gave "Mefistofele" and "Carmen" at Whitney's. Mr. Strakosch returns Saturday to give "The Bohemian Girl" (matinée) and "Faust" (evening). J. H. Hahn, one of our resident music teachers, has written a "Te Deum," which will be sung at St. Paul's (Episcopal) Church on Easter Sunday. A chorus of children's voices will swell the choral effects in some of the hymns at St. John's, where Mr. de Zielinski is organist and musical director. Several important changes in our choirs are contemplated, but will not likely come into effect till after the first of May. \* \* \*

JACKSONVILLE, Ill., March 30.—Conservatory Hall was not as crowded as usual at the last musicale on Friday night, owing to the bad weather. The programme, however, was excellent, as several of the numbers were rendered by members of the Faculty. Johannessen's solo-stück for viola, "Saglichtsbeck," was as perfect an exhibit of tone color as has ever been heard in this hall. Fannie Rees' valse, "Venzano," enlivened the house and drew an encore. The piano playing of Anna Lindley was a satisfactory interpretation of Bach and Chopin. She is a pupil of promise: The next musicale of this school will be its eightieth. OTHO.

MILWAUKEE, Wis., March 30.—I send herewith the programme of the last Turner Hall concert: Overture, Light Cavalry (Frz. v. Suppe); Cleo Waltz (Kretschmer); Grand Potpourri, Hocus Pocus (Menzel); Overture, Mignon (Thomas); Rومانze, solo for oboe (Bale), F. Allneb; Serenade, for string orchestra, new (Volkman); Pemigewasset, Polka Caprice, solo for cornet (Koppitz), H. Dunker; Selections from Genée's operetta "Der Seekadet" (Chr. Bach); Blau Veilchen, Mazurka Caprice (Eilenberg); Arcus, galop (Gust. Bach). Besides this, there has been a recital by pupils of Charles W. Dodge, and a Sunday concert by the Boston Ideal Colored Concert Combination. The Musical Society

is hard at work on "Elijah," which is to be given on April 29. The Arion Club will give a concert somewhat earlier, in which will be included several choruses from Berlioz's "Damnation of Faust." To-morrow night the Heines give their last recital of chamber music. F.

MOBILE, Ala., March 28.—The Corinne Merry Makers, a company of juveniles, gave "Pinafore" last Monday night to a large and delighted audience. On Monday afternoon little Miss Corinne held a reception in the parlor of the Battle House, which was attended by a number of juveniles and adults. The Carreno Concert Troupe gave an entertainment in the theatre on Thursday night last to a small but appreciative audience. Some of our ladies are preparing tableaux from "Lalla Rookh," to be given shortly for the benefit of the Protestant Orphan Asylum. Mrs. Augusta Evans Wilson, the novelist, is engaged in tableautizing the poem. M.

PHILADELPHIA, April 1.—Next Monday, April 4, the De Beuplan Grand French Opera Company will begin a brief engagement at the Academy of Music. The first opera to be given is "Les Huguenots," to be followed on Tuesday by "La Juive." In both of these operas Mr. Tournié, the tenor, has just secured a brilliant success in Chicago. We have also from that city the most favorable reports about Mlle. Duprato, Mme. Ambré and Mr. Jourdan, the basso. On Friday "Robert le Diable" will be given complete, with the ballet in acts 2 and 3. The season, which is confidently expected to be very successful, will come to a close on Saturday with "Guillaume Tell." The Nininger Company appeared at the Star Course concert last Monday, together with the New York Philharmonic Club, most members of which were already favorably known here. Miss Nininger sang "Ah! non giunge," from "Sonnambula," and the "Shadow Song," from "Dinorah." Florence d'Arona, a contralto, who recently gave here the part of *Azucena* with the Abbott troupe, sang in a very pleasing manner "Una voce poco fa," and some ballads, which she had to give as encore. Mr. Ferranti, buffo, and Mr. Fritsch, tenor, were particularly applauded in their selections. The Philharmonic Club played in its usual good and finished style, which, however, would have been better appreciated in a smaller hall than the Academy. I must note also the solos given by Mr. Arnold, violinist, and Mr. Wiener, flutist, who were both warmly applauded. Last Thursday, for the 149th birthday of Haydn, the Germania Orchestra gave the Surprise Symphony in G and the Austrian National Hymn, with variations for string quartet. Both of those numbers were rendered with artistic feeling; also E. Scherz's "Parodistische Humoreske," a queer composition, in which the peculiarities of different composers are parodied and humorously presented in the same theme treated in their different styles. Mr. Pugh, who is always on the *qui vive* to please his patrons, has secured four more performances of Grand Italian Opera, to be given at the Academy of Music, by the Mapleson troupe. The repertoire will include "The Magic Flute" and "Lohengrin," with Campanini and Gerster. The company formed by Strakosch and Hess, and including Carlton, Henry Peakes and Dolaro, comes April 25 to the Chestnut Opera House. Mahn's Comic Opera Company is having a successful run at the Opera House with "Fatinitza" and "Boccaccio." Jeanie Winston and Janet Edmondson retain their original parts and are applauded every evening. Some changes have been made for the better, and the whole performance is received with the favor it deserves. J. VIENNOT.

QUINCY, Ill., March 31.—The piano recital by the pupils of Professor Bagby at Chaddock College, March 30, attracted a large audience and was in every way a complete success. The following was the programme: Polonaise (Baumfelder), Belle Z. Pope; Sonatina, op. 39, No. 1 (Clementi), Lida Schultz; "Summer," op. 169, No. 2 (Lichner), Anna Haynes; Sonatina, op. 55, No. 3 (Kuhlau), Mary Hull; a, Nocturne, op. 16 (Dreyschock)—b, Tarantelle, A flat, op. 85, No. 2 (Heller), Emma Shade; "Im Schönen Mai," op. 87 (Lichner), Maggie Lynds; a, "Spring Song," op. 15 (Henselt)—b, Gipsy Rondo, from Trio No. 5 (Haydn), Kate Allen.

I. D. A.

RICHMOND, Va., April 1.—On the evening of March 25 the rooms of the Yorktown Centennial Commission were thrown open to the public, and the initiatory steps taken to make ready for the October celebration. The musical portion of the programme consisted of instrumental music by Kesnich's band and the singing of the "Star Spangled Banner" and "Hail Columbia" by the Gesang Verein, Virginia, under the direction of C. L. Siegel. The Amateur Pinafore Company will present "Pinafore" directly after Easter at the theatre with an enlarged chorus and several changes in the cast. Musicales of Mozart Association on the 31st at Mozart Hall to a large house. B.

## BRIEF PERSONAL MENTION.

BIAL.—Rudolph Bial, the conductor of the Metropolitan Concert Hall concerts, will be one of the concert masters at the New York Music Festival in May. He will give his services gratuitously. He is a fine violin player.

BOHRER.—Mme. Chatterton-Bohrer, the well known harpist, has recently returned from a tour in the principal cities of the West, having met with much success. She may give a harp recital before the close of the season.



**CELADA.**—The tenor, Celada, is to appear at the Dal Verme, Milan, this spring.

**DENGREMENT.**—Maurice Dengremont, the talented young violinist, has been engaged for some concerts in Montreal and Quebec by a well known music dealer of the former city.

**LUÈ.**—The talented prima donna, Talia Luè, has been engaged for several grand operatic performances in Padova.

**PAPPENHEIM.**—At the Frankfort Theatre, the renowned prima donna, Pappenheim, recently obtained a series of remarkable successes, singing in "Aida," "Huguenots," "La Juive" and "Fidelio," every evening being overwhelmed with applause and covered with flowers.

**PATTI.**—Patti has finished her representations at Montecarlo with "Traviata." She was most enthusiastically received, and bouquets were thrown to her from every part of the house.

**PIRANI.**—Eugenio Pirani, the eminent pianist, has been in Milan, and will make an artistic tour through Italy, accompanied by his wife. He is the piano professor at the new academy, Berlin. He is also a talented composer.

**STAGNO.**—The celebrated tenor, Robert Stagno, is to appear soon at the San Carlo, Naples, in three operas, the "Huguenots," "Puritani" and "Lohengrin."

**TINEL.**—Edgar Tinel has been nominated director of the religious music school of Malinco, in place of the deceased Semmens, who founded the school.

**VIZENTINI.**—The benefit concert of Alberto Vizentini, *regisseur* of the Imperial Theatre, St. Petersburg, was a great success. All the artists took part therein, including Sembrich-Bosio, Cotogni, Scalchi, Gasperini, &c. The receipts were large.

**VOGRI.**—In the artistic tour just now finished in the English provinces, the talented prima donna, Fanny Vogri, has sung in seventy concerts, always being greatly applauded at every place she appeared.

**WAGNER.**—It is reported that in 1883 there will probably be given at Bayreuth all the operas of Herr Wagner. What a feast!

## ORGAN NOTES.

[Correspondence from organists for this department will be acceptable. Brief paragraphs are solicited rather than long articles. Anything of interest relating to the organ, organ music, church music, &c., will receive the attention it demands.]

...On last Thursday afternoon the fourth organ and harp recital of Mr. and Miss Morgan took place in Chickering Hall. The vocalist was Hattie Louise Simms, the soprano of Plymouth Church. The programme was both interesting and ably interpreted, and was enjoyed by all who were present.

...Last Thursday evening, Henry Eyre Brown, late organist of Plymouth Church, Brooklyn, gave an organ recital on the Odell organ, recently erected in the Second Baptist Church, Harlem. The programme was made up of the following pieces. Part I: Rossini's "Semiramide" overture, Fantasia on "Lohengrin," Wagner, and Wely's offertorio No. 5 in A. Part II: Meyerbeer's "Festival March," Guilmant's "Allegro" in F sharp minor, and variations on "American National Airs," Browne.

...At the Fifth Avenue Presbyterian Church, on last Wednesday evening, March 30, W. H. Dayas, organist of the church, gave an organ recital. It was the first time the effect of the new mechanical additions had been exhibited. Among the works on the programme were Bach's grand prelude and fugue in A minor, Guilmant's sonata in D minor, opus 42; Saint-Saëns two rhapsodies on Breton melodies, nocturne, from Mendelssohn's "Midsummer Night's Dream," and Thiele's Theme, variations and finale in A flat. Miss Winant sang two vocal solos.

...Intelligent visitors to Freiburg, Switzerland, agree in pronouncing both the organ and its exhibitor much overrated by ordinary tourists, who never fail to go into raptures over what they have been educated to believe is unexcelled, even if better specimens of the particular objects of veneration exist in their own country. Educated organists who have heard the instruments both in Freiburg and Lucerne, are emphatic in their assertions that but for the peculiar reputation they have gained in years past, only ordinary comment would be heard where now enthusiastic praise is bestowed. It has always been so.

...Mr. Best, the well known English organist, in a letter to the *London Musical Standard*, for March 5, suggests the following improvements in organs. First, the present starved pedal bass (of all but the largest organs) to be doubled in the number of stops for the future. Second, the extension of the keyboard to five octaves. Third, in all instruments of three or more manuals, to place the great lowest. Fourth, the removal of the swell pedal to a central position. Fifth, the importance of mixture-work, artistically tempered, and of melodious sonority. No other legitimate means exist, nor can ever exist, of adding harmonious power to an organ. Berlioz opposed the idea of mixture stops, but then he did not understand the instrument.

...The mechanical skill needed to handle the organ with any degree of success is greater, perhaps, than that required for performing on any other instrument. The piano, with its one keyboard and two pedals, calls for little attention, in comparison with that necessary for the organ. The woodwind and brass instruments have each their special difficul-

ties, while the violin, viola, violoncello and contrabass are difficult to master, more on account of the production of a pure tone than aught else. But the organ, with its two or three manuals, pedal keyboard, numerous stops and combination pedals, all requiring attention at one and the same time, demands many qualities in the performer, including a comprehensive mentality conjoined to a trained activity of both hands and feet. The organ is truly an elephant on one's hands, unless its difficulties have been pretty well conquered by a long course of systematic practice. The skill attained by such practice can only be intelligently and fully appreciated by those who have given some little time to the study of the magnificent and royal instrument.

## NEW MUSIC.

[Music publishers throughout the country are requested to forward all their new publications for review. Careful attention will be given and candid and able opinions will be expressed upon them. It need only be said that this department will be under the care of a thorough musician.]

### W. C. Woodward & Co., Memphis, Tenn.

Whisper, Darling, You'll Forget.....(song and chorus).....J. F. Taylor.

This melody is not a very popular one, even for the kind it pretends to be, and the chorus is no way nicely harmonized. A piece of this character should have a more taking melody.

### E. Witmann & Co., Memphis, Tenn.

1. Sweet Heart, Tell Me Why.....(song and chorus).....J. T. Rutledge.
2. Somewhere Over There....."....."
3. Dolly Dean....."....."
4. I Forgive, but Can Never Forget....."....."
5. The Hawthorn We Planted Long Ago.....".....J. F. Taylor.
6. That Dream that Knows No Waking.....(song)....."
7. I Ask Not For Years....."....."
8. We'd Surely Miss the Baby.....".....H. P. Danks.
9. Bluff City Galop.....(piano).....H. Schulze.
10. The Obelisk Waltz.....".....Mrs. Lou Fitts.

No. 1.—A rather pretty melody with a Scotch flavor. The chorus is nicely harmonized, contrary to the general rule.

No. 2.—Should become rather popular, considering that the melody is quite pretty, and the chorus well harmonized, for such a class of song.

No. 3.—Pretty and rather Scotch like. It is not original but pleasing, and likely to take well.

No. 4.—Has not the easy flow and taking melody for a piece of its kind, and the chorus is here and there crude.

No. 5.—This song and chorus may please here and there one, but cannot become as popular as such pieces generally do. The chorus is open to improvement.

No. 6.—Is likely to take, although the theme is neither new nor specially graceful.

No. 7.—Better than No. 6, but still lacks the real popular element. It will be enjoyed by many who only have a taste for such things.

No. 8.—Is quite commonplace, but certain to please the large majority of those who hear it. For a popular song in its style it is a success.

No. 9.—This galop is spirited and bright without displaying any invention. It will sound rather brilliant if well performed, and please most of those who hear it.

No. 10.—This waltz, by Mrs. Fitts, shows more than average talent. The themes, if not new, are quite well presented, besides being pleasing and effective. Altogether, the piece is better than are such things generally sent for review.

### Wm. Rohlfing & Co., Milwaukee, Wis.

Vineta and Albumblatt.....(two songs for medium voice).....W. E. Louis.

The first song is ambitious and too extended for the ideas contained in it. The modulations are not always felicitous, and a certain monotony reigns throughout the work. It is an effort in the right direction, but still only an effort, and as such but partly successful. The second song is preferable to the first, although shorter and less elaborate. It is more natural in ideas and their expression, and, therefore, more successful from a purely musical standpoint. Many typographical mistakes have been left uncorrected, some of a very serious nature. Why will not publishers employ a first-class proof reader, and have their copyrights issued without errors. Compass of the first song, from C to G—a twelfth; of the second, from C sharp to F sharp—an eleventh.

## A Musical Competition.

THE rules for the Cincinnati Musical Club Competition are given in the following official circular:

THE MUSICAL CLUB, 300 WEST FOURTH STREET, }  
CINCINNATI, O., March 10, 1881.

### THE MUSICAL CLUB PRIZES.

The club offers two prizes upon the following terms and conditions:  
First.—The prizes are open for competition to all musicians of Cincinnati and suburbs.

Second.—The composition to be a string quartet, consisting of four movements, taking from twenty-five to forty minutes in its performance.

Third.—The prizes to be awarded are a first prize of \$200 for the most meritorious and original composition; and a second prize of \$100 for the one next in merit; provided, that the judges may, by a unanimous vote, if none are considered of sufficient merit, award only the second prize; in which case the first prize shall be considered open for further competition.  
Fourth.—Manuscripts to be delivered addressed to the president of the club, not later than October 15, 1881. They shall be sealed and contain only the private mark of the composer. Each competitor shall, also in a separate sealed envelope (to be opened in the presence of the club after the award of the prize), give his name and private mark, to enable the club to return the manuscript.

Fifth.—The club shall have the privilege of publishing the prize compositions if it so elects.

Sixth.—The prize compositions shall be produced at a regular meeting of the Musical Club.

Seventh.—A committee of seven, to be appointed by the Board of Directors, will officiate as judges.

A. HOWARD HINKLE, President.  
CHAPMAN JOHNSON, Secretary.

## Pipe Organ Trade.

S. R. WARREN & SON, of Toronto, Canada, have recently built an organ for Olivet Church, Montreal, and one for the Anglican Church, in Truro, Nova Scotia. A week or so ago they finished a two-manual organ for Grace Church, Toronto, and now are also building a large three-manual organ for a church in London, Ontario; also, another two-manual organ for a church in Toronto. The pipe organ trade of Canada is only sufficient to support one well equipped manufactory, and competition is very sharp where contracts for small instruments are to be awarded. Were it not for the protective tariff of 30 per cent., which removes the organ builders in the States from competing with those in the Dominion, an extensive manufactory could hardly have been sustained. As a rule, prices for organs are better in Canada than the United States.

—Jardine & Son are quite busy, and have been for some time. Their late trade has been confined to building an organ for use in the hall of the Liederkranz Society, on May 1, when Max Bruch's "Lay of the Bell" is to be performed. Also, a one-manual organ, with a 16 ft. pedal register, is now in course of erection for the Tabernacle M. E. Church, of Hoboken, which is to be opened on April 8. St. Paul's M. E. Church, Fourth avenue, of this city, has contracted for certain improvements to be added to their instrument this summer, which consist of a 16 ft. trombone and an 8 ft. violoncello to the pedal organ, besides a saxophone to the choir manual. The new pedal pipes are to be placed in two wings to be added to the case of the instrument. This organ has four manuals and is one of the largest in the city. This firm's large organ in Dr. Hall's Fifth Avenue Presbyterian Church has had several mechanical devices of a valuable kind introduced, which were used for the first time at a recital given by W. H. Dayas (the organist of the church), on last Wednesday evening, March 30. This firm is rebuilding a large two-manual organ for the Union Avenue Baptist Church, of Greenpoint, which is to be reopened on April 22.

—Wm. M. Wilson reports quite a brisk trade, as the following exhibit proves. First, he has just erected an organ for Rivington Street Chapel, having one manual and a double open diapason pedal of twenty-seven notes. The manual has eleven stops with a bourdon of 16 ft. This instrument has a front of 26 ft., which is made to display the unusual number of sixty to sixty-five front pipes, which are elegantly but peculiarly decorated. The organist sits on the end instead of in front, which naturally demands a novel action. This organ is a present from M. K. Jessup. An organ has also been placed in St. John the Evangelist's Church, Fifty-fifth street and First avenue, which was used at the recent dedication of the basement. It has two manuals, six stops on the great and seven on the swell, besides a pedal bourdon, 16 ft. Also the instrument in Grace Church, Newark, N. J., has been overhauled and new additions been made to it. A new two-manual organ is now being erected for stock, which has six registers on the great manual and seven on the swell. The pedal organ has both a bourdon and a violoncello. Altogether this firm is one of the busiest now and has been for two or three months past.

—Odell Brothers finished the organ for Holy Trinity Church, Harlem, about December 1. Also, an instrument for the Second Baptist Church, Harlem, of two manuals and pedal; the great manual having eleven registers, including a trumpet and bourdon; the swell organ seven registers, including a clarinet-flute and oboe and bassoon. On the pedal organ are two stops—a double open diapason and a bourdon. An organ recently finished for the Sixth Avenue Baptist Church, Brooklyn, is as large as the foregoing instrument, minus the double open diapason in the pedal. This firm reports also having built an organ of two manuals and twenty-two stops, with a pedal bourdon, for temporary use, in a new R. C. church on Twenty-eighth street, between Fourth and Fifth avenues. It has a trumpet in the great organ and an oboe in the swell. Odell Brothers say that they have bids out for various organs, for some of which it is almost certain they will secure the contract.

—Business generally is quite fair, although not in a very flourishing state. Competition in many instances is so sharp, that the organ builder who gains the contract not infrequently finds, when he has brought the instrument to a conclusion, that there is no profit in it, and sometimes a trifling loss. This results from the desire of the builder to beat his competitors, however little he may gain by so doing. Such competition is not very praiseworthy, seeing that time and capital are worth something. Because of such close margin, the work very often is of an inferior order.

## Obituary.

### WILLIAM H. ORCHARD.

Professor William H. Orchard, one of the most prominent and highly respected citizens of Columbus, S. C., died at his residence in that city on Saturday evening. He had been confined to his bed for eight days with paralysis of the heart, and his physicians Saturday morning announced that the disease must prove fatal in the course of the day. The deceased was esteemed as one of the first musicians of the South, and during his life held many prominent positions in connection with leading educational institutions. He was a native of Bath, England, but had been a resident of South Carolina for upward of forty years. He was in his sixty-ninth year.





NEW YORK, WEDNESDAY, APRIL 6, 1881.

THERE are three things, it is said, which every man fancies he can do successfully—edit a newspaper, manage a theatre, and conduct a first-class hotel,—three of the most difficult kinds of business, probably, in the entire list of human undertakings.

IT is believed, or was up to a few years ago, by actors that it only became necessary for them to save a little money or establish themselves as actors with a community, to make sure of successful management. How disastrously they have failed the records of the stage, from John Brougham to Edwin Booth and Charles Fechter, best illustrate.

THE only successful actor-manager in New York is Lester Wallack. If Abbey, A. M. Palmer, Henderson, Sinn, Daly or Poole ever appeared before an audience in a play, they take good care not to make the fact public. Haverly was in the minstrel business; but his success in his innumerable theatrical ventures is evidently not due to that circumstance. What, therefore, was at one time the summit of the actor's ambition proved in almost every instance his ruin.

THERE was another laudable motive for the actor's desire, and that was independence. He wearied of doing his best work for somebody else, and fancied he saw in a theatre under his own direction a means of rapidly acquiring a competency for himself. This illusion has long ago been dispelled. Men of sense, like Mr. Charles R. Thorne, are quite satisfied with handsome salaries and a fair choice of parts, and have no itching for the responsibilities, vexations and vicissitudes of management.

BUT to be a theatrical manager nowadays is really to belong in general to another class of persons. The manager who plays combinations at his theatre, as most of them do, is only a sort of intelligent janitor, who rents his building and fulfils certain minor conditions, sharing with the player the profits of his engagement. There is nothing in this to satisfy a legitimate ambition. This ambition, by the way, was, in brief, to be able to play when one wanted to the best parts in one's own repertory, and to have the profits coming in when one desired to take the world easy. The personal equation was never considered by the actor in his managerial capacity, although it entered very largely into the causes of failure.

SINCE, however, the Union Pacific Railroad was opened, and California began to demand the best theatrical attractions, a new ambition seems to have seized upon the profession. No sooner has an actor sent his trunks, nowadays, to a first-class hotel in San Francisco, than he immediately falls a victim to the prevailing fever of the place—the fever of speculation. His surplus capital is invested in mining stocks. He was once accustomed to turn, the very first thing, to the dramatic column of the daily paper, to see what had been said of his performance of a part. Before he has been in San Francisco a week the financial department of the paper has become the corner of especial interest and importance to him. In two weeks his mind is entirely occupied with stock quotations. At the expiration of his engagement he has become so habituated to the ticker and the mysterious symbols on the ribbon, that all professional ambition has left him. His main thought is no longer his part and his performance of it; he dreams of shares, quotations, and rising and falling markets. Art ceases to charm him; he is haunted by the demon of speculation.

A MORE lamentable fate never overtook a man. There are in New York to-day two young actors of whom the greatest things were expected. They had in their provincial days as leading men the world before them to choose where they would go and be famous. Their evil destinies took them to San Francisco. One of them remained there two years. When he left it he was poorer than when he reached it in actual cash; immeasurably worse off in this, that he had parted with his artistic ambition, had fallen into the habit of regarding his art of acting as a perfunctory business, and had become artifi-

cial, preoccupied, slovenly and uninteresting. He will never again amount to anything as an actor. He is seldom heard of. He was in a hurry to be rich, and in his haste threw away the only certain aids he ever had to the accumulation of wealth by professional industry and endeavor. The other has dropped entirely out of sight.

IT is not only the young men who are thus entrapped. Even actors who have made their fortunes may sometimes be led into unfortunate stock speculations. Indeed one of the leading comedians of his generation—a man who owns broad acres and counts his thousands by the hundreds—has recently met with heavy loss through stock operations. Not ten days ago he dropped a clear \$40,000. In this case there seems to have been nothing whatever to prompt stock gambling, since independent wealth had long been achieved. He ought to have retired several years ago upon his fortune, for it is ample, and he has passed the time when he need sacrifice his earlier fame to foolish experiments with new and twaddling pieces. At all events, young and ambitious actors will show wisdom by leaving such risky business to others. Art and lucre can never be pursued at once. Professional excellence demands the undivided attention of all who seek it. The muse of the drama will not share with Ploutos the devotion of any of her followers. She must have all or nothing.

#### PROFESSIONAL FASHIONS IN DRESS.

IN his essay on "Liberty" John Stuart Mill points out that the man who would walk through a public thoroughfare, dressed in a bottle-green coat, pink trousers or other *outré* and preposterous garments, would be one to admire and encourage. The tendency toward uniformity of attire is one of the signs of the times that seems to indicate a loss and waste of individualism, which is threatening to the welfare of society. It implies a certain tyranny, which oppresses not only those who move in the most distinguished circles, but the entire community—a thralldom which no effort of the individual can successfully attack. For, were John Stuart Mill's friend to make the tour of Broadway and the avenues, attired precisely as his own taste would dictate, the chances are that the outraged though unwritten law would place him in a lunatic asylum. The principles that should govern the covering of civilized man are only two after all—*aesthetic* and *utilitarian*. So long as a man observes the regulations of society as to modesty, he has performed about all that his neighbor has any right to exact. In a high state of civilization he is bound not to disagreeably affect the *aesthetic* prejudices of his neighbors; but they, on the other hand, are bound to give him the widest scope in the choice of his attire. So long as his clothing is decent, in the sense of modesty, he has the right to say what particular mode is best suited to his comfort, convenience and ideas of artistic picturesqueness.

Unfortunately there is such a thing as fashion, and fashion is widely divorced from intelligence. At the present day it has set its limits not only on the divergence from a given standard for women, but for man also. Indeed, the slavery of man is almost more complete and hopeless than that of woman. For, whereas feminine laws give not only a wide range as to the formation of exterior garments and attempt to define what particular pattern is suitable for particular figures, a wide latitude is allowed as to material and color, and feminine ingenuity can combine the lawful data of fashion in an almost endless variety of appearances.

With man the case is very different. He is restricted to but one cut per season for his pantaloons. His dress suit must conform to the standard of ten years ago as to color, cut and material. The half dress Prince Albert is unchanging. Only in his office or walking costume is he permitted to make even a choice between four or five styles.

If these fashions were always rational, or even picturesque, there would be no reason to protest vehemently against them. Men have so many more important things to think about than women that they would uncomplainingly let their tailors do their dress thinking for them, and leave the cultivation and expression of taste in dress to the ladies. But when one comes to consider who set the fashions, the right of protest will readily be conceded.

The women are required, by some curious agreement of society, to adopt the rules in dress laid down by some domineering queen of the Parisian *demi-monde*—a creature whose very conditions of life argue—first, want of purity; second, want of education and culture, and third, a nature so indurated by vice as to be incapable of appreciating art in the remotest way.

The uniform of the gentleman of the nineteenth century from Moscow to San Francisco is ordained by the

brainless idlers who saunter down Pall Mall and keep the thin, reluctant blood circulating through their teaspoonful of brains by devising new garments whose oddity and ungracefulness shall centre upon their persons the astonished stare of their neighbors. In other words, the decrees of fashion are promulgated by the very persons who should have no authority over their fellow creatures.

One may wonder what this has to do with the dramatic profession; but anybody with a knowledge of the personnel of this order will recognize it in a moment. The actor, by virtue of his profession, lives as no other man does. He is not only migratory in his habits, but is apart from his fellow man in many particulars. His society is largely sought. Everybody likes not only to know him, but to have it known that he knows him. To be on terms of acquaintance with any large number of members of the dramatic profession is one of the aims and objects of the actor's life. In point of fact he spends his time so much before the public that he soon begins to understand that he is apart from the world. He is exempted by society from many of its most oppressive ordinances. He may stay out late without exciting gossip; may receive any number of letters in delicate feminine chirography without provoking scandal; he may say things that in other people would be considered queer. No wonder, then, that he asserts his independence in the matter of dress.

Of course, he cannot very well dispense with the form of modern attire as Mrs. Tom Ri Jon does, but he can modify that. In material he is limited to such fabrics as are sold. However, since he desires to combine elegance with independence, he abjures the stair carpeting and fights shy of horse blankets. As a matter of fact, however, there is a professional fashion even among actors, and perhaps some of our readers have discovered it. If not, then let us whisper it reverentially.

It is checks.

Of course, the actor has not an exclusive and prescriptive right to checks, and, of course, there are many persons who wear checks without thinking of the stage as a means of obtaining a livelihood; but, in general, actors wear check suits off the stage, and those who wear check suits may be, with some degree of safety, considered either genuine actors or their base imitators. But there are actors and actors, and corresponding varieties of checks. There are large and small checks; checks in sombre and subdued colors, checks of dark and modest hue, alternating with squares of lighter and more ambitious appearance; checks which are merely shadowed forth and checks which speak for themselves in the loudest tones; gentlemanly, unobtrusive checks, and vulgar, aggressive checks—precisely as there are grave and sedate old men, dignified and thoughtful leading men, dashing and brilliant juvenile leads, and comedians of the fascinating genteel and ruthlessly low variety.

As the necessities of social life have fixed the style of the avenue beau unmistakably from that of the ambitious pot boy, so has custom attributed to each grade of the dramatic profession precisely the style of check suited to his sphere. One can pass the "Rialto" in the spring and discern what particular mode of entertainment is most popular by the check suits in the square. A predominance of the loud and boisterous plaid is usually accompanied by a general seediness of get-up, indicating that the variety stage is suffering temporary depression. The prevalence of the marked and subdued checker-board size shows that genteel comedy is at rather a low ebb, since its professors are numerously unemployed. Neat, small checks are the badge of the legitimate, and their abundance is always at the expense of the Joseph's-coat variety, which belongs exclusively to the low comedian. A thoroughly pronounced, but still harmonious, check, set off on the left-hand side by a silk handkerchief of the latest style, indicates that some jeune premier has stepped out to see how the boys are getting on. The "old man" is not above adopting the fashion of his order, but he will generally be clad in a mixture of dark gray and almost black squares.

The ladies of the profession cannot very well adopt a uniform, and yet they have, with great ingenuity, succeeded in establishing a professional test. This is in hats. Feminine taste is given full swing in hats; and whenever a really stylish, well devised costume is surmounted by a hat of giant proportions, one may be satisfied that he is gazing, we hope admiringly and respectfully withal, upon one of the beautiful divinities of the stage. It is, perhaps, to be regretted that these hats are often exaggerated beyond the limit of good taste, and that the wearers frequently seem so unconscious of their distinction that they talk rather loudly. But then there are various grades of actresses, and the science of discrimination in trimmings is too complicated for mere man to comprehend it. They who talk loud might, by their hats alone, be mistaken for genuine artists, but the base delusion and



libel upon the real ladies of the profession would not impose upon any well regulated male mind. At the same time, while fashion certainly is a tyrant, perhaps our charming friends of the profession would be wise not to depart from its ordinances too boldly.

### THE UNION SQUARE THEATRE FIRE.

NO human being in the United States for many a year to come will be able to hear unmoved the news of the breaking out of a fire in a crowded theatre. To an eye witness of some of the scenes which accompanied the destruction of the Brooklyn Theatre—those who witnessed the most dreadful of acts in that tragedy were actors in it and perished—the mere mention of a theatre in flames must recall some of the terrors of that eventful night a little over four years ago. The loss of nearly three hundred lives and the awe and dismay that followed the news have been recently recalled by the burning of the Opera House at Nice, where sixty persons were burned or trampled to death. Last Saturday night, some fifteen hundred persons were suddenly brought face to face with a realization of what the discovery of fire in a crowded building means. The result was to justify some of the observations made by THE COURIER upon the last theatrical catastrophe.

In the first place, a curious coincidence ought to be noticed, namely, that Mr. Palmer, of the Union Square, was lessee of the Brooklyn Theatre when it burned down. It is true, that in the historic house on the other side of the East River the fire originated in the scenery, which, owing to abominable stage management, was allowed to hang too near the gas jets in the flies, while Saturday's fire started in the premises of the hotel adjoining the theatre and burned through into the playhouse. The management of the theatre deserved really nothing but praise. The means of exit have been so amplified since the Brooklyn Theatre fire, the attachés of the house have been so well drilled, some of them by experience in that terrible catastrophe, and the public itself has learned so much as to the necessity of keeping cool and allowing intelligence to conquer the animal instincts, that no serious damage was done.

However, two or three observations will not be out of place:

1. If any number of people, after such a scene, happen to recognize the incurable jackass who precipitates a panic by bellowing "Fire!" at the top of his voice, they ought to find a convenient pump for him and souse the cowardice out of him.
2. No theatre ought to be connected with a bar, hotel or other premises, without having a stout fifteen-inch wall between them.
3. The public no longer pays attention to the actor who assures an audience that there is no danger. It knows thoroughly that he knows nothing about it—that he simply shouts out his encouragement because he is afraid of accident, and that he may be the first victim.
4. The presence of extinguishers in an auditorium is a good thing under any circumstances; and
5. That in the absence of the firemen, who, after December, 1876, were maintained for one year to protect playgoers and encourage the stage, one of the best evidences in the world is given of the transitoriness of popular impressions and precautions. The only practical gain from the Brooklyn theatre fire was the steadying of the nerves of the employees of Mr. Palmer and the improvements in the means of exit from various theatres.

### SOCK AND BUSKIN.

...Salvini will give his four farewell performances in this city at the Academy of Music, beginning on May 9.

...One of the sites suggested for Steel Mackaye's new theatre is at the corner of Twenty-seventh street and Fifth avenue.

...Among the artists engaged for the London Theatre this week are Mattie Vickers, Annie Hindle, and Cronin and Sullivan.

...Lotta began a week's engagement at the Chestnut Street Opera House, Philadelphia, on Monday night, in her familiar characters.

...Tony Pastor's Company are preparing to "take the road." Some of the best specialists have been engaged. "Our School Girls" will be given this week.

...George Clarke has secured the sole right to perform all of the plays of the late Barney Williams, and will star in the same next season, selecting as his specialty "Connie Soogah."

...A grand testimonial performance tendered to Charles T. White, the veteran minstrel, will take place at Booth's Theatre to-morrow afternoon. A bill of extraordinary attractions has been arranged.

...The great sensation for which Philadelphians are waiting is the appearance of Anna E. Dickinson as *Claude Mel-*

*notte*, next Tuesday evening, at the Chestnut Street Opera House. Salvini will act on the off nights.

...Fanny Davenport began an engagement on Monday night at Colonel Sinn's Brooklyn Park Theatre. She opened with "Camille," and during the week will play in "Leah," "Pique," "The Lady of Lyons," "London Assurance" and "Oliver Twist."

...Next Friday will be the fiftieth performance of "Billie Taylor" at the Standard Theatre. The business continues to be large, and the popularity of the opera rivals that of "Pinafore." A handsome souvenir is to be presented to every lady in the house on the occasion.

... "Fresh, the American," is now in its third month at Abbey's Park Theatre, and continues to attract large audiences. Mr. Raymond will be followed on Monday, April 11, by Lotta, who will appear as *Little Nell* and *The Marchioness*. Mr. Anderson will appear as *Quilp* in this revival.

...This week will witness the last presentation of the "Black Crook" at Haverly's Niblo's Garden. Several new specialties are announced—a new "flying dancer" among the number. It will be followed next week by "My Partner," which will give place to Mr. Boucicault, who will appear in the "Shaughraun."

...Samuel Colville announces that he holds the proprietary rights in the French spectacular play, "Michel Strogoff," and in the English melodrama, "The World." He proposes to produce the former at Niblo's Garden early next season. "Michel Strogoff" has just been brought out in London, and "The World" has just been revived there.

...Mrs. Scott-Siddons began an engagement in Brooklyn on Monday night, under the management of Mr. Haverly. She is supported by her own company, and will be seen during the week in the following plays: "As You Like It," "Blind Iolanthe," "The Honeymoon," "The School for Scandal," "Twelfth Night," "Romeo and Juliet" and "Macbeth."

...Clara Morris performed twice at the Union Square Theatre during the past week in "Conscience," and on each day before a crowded audience. The regular Tuesday and Thursday matinées will not be continued at present, however, owing to the ill state of Miss Morris' health. Some new arrangement will be effected, it is pleasant to add, which will lead to her reappearance. Later in the season Miss Morris will act in Brooklyn.

...On last Wednesday afternoon A. Bernis, who is the manager of theatres in Madrid, Barcelona, Mexico and Havana, exhibited his albums and models relating to his spectacular play, "Castles in Spain," which is to be brought out at Niblo's in May. This play has been performed, Mr. Bernis states, 400 times in Barcelona, 250 times in Madrid, 90 times in Havana, and 114 times in Mexico. It will be produced here with all the original scenery, costumes and stage mechanism.

...Sarah Bernhardt closed her supplementary Boston engagement at the Boston Theatre on Saturday night. By far the largest and most cultivated audience of the season greeted her. The piece selected was Dumas' "La Princesse Georges," performed for the first time in this country. The large theatre was well filled with an appreciative audience. Mlle. Bernhardt was repeatedly called before the curtain, and at the end of the play received a most gratifying ovation. The sale of subscription seats for Mlle. Bernhardt's farewell engagement at Booth's Theatre, began on Monday. Jeanne Bernhardt will make her first appearance here during the Easter performances, and will probably be seen in Mlle. Croizette's part in "L'Etrangère." "Le Marquis de Villemer" and "La Princesse Georges," which are to be added to the actress' repertory, are both interesting dramas. The character of Mrs. Clarkson in "L'Etrangère" was created by Mlle. Bernhardt at the Théâtre Français.

...An alarm of fire was given at the Union Square Theatre, this city, at 8:45 o'clock on Saturday evening during the performance of "Felicia; or Woman's Love." The fire broke out in an apartment under a corner of the floor of the auditorium, to which not only the attachés of the theatre but even those who visited the adjoining hotel had access. The existence of the flames was not known until smoke was perceived issuing from the staircase. The audience becoming greatly alarmed, the fifteen exits from the building were thrown open, and the house was very quickly emptied. From first to last the most perfect order prevailed; no unnecessary alarm was given, and the result was that not even the semblance of a panic was manifested. As was exceedingly proper the doors were thrown open at first sign of danger and the audience moved out rapidly, but without the least indication of a rush. The closet where the fire occurred was near the main entrance to the building, and had the flames gained sufficient headway before being discovered the principal means of exit would have been cut off. How it originated, whether from a lighted cigar or from the heat of the gas acting on the woodwork, no one can tell. The theories on the subject are numerous, and the exact solution must await an investigation. The total damage does not exceed \$500, and the fire did not cause the least interruption to the regular performances since.

...It is proposed to give to the Rue d'Argout, in Paris, the name of Herold. In this street was born the composer of "Pré aux Clercs" and "Zampa."

### CORRESPONDENTS' NOTES.

CINCINNATI, O., March 27.—The week just passed has been very quiet in theatricals. At Pike's Opera House Annie Pixley in "M'liss" has drawn moderately fair houses. Miss Pixley says Chicago and Cincinnati are the worst of her large cities. At the Grand Opera House N. Salisbury's Troubadors in "The Brook" drew little better, if any, than the attraction at Pike's. At Henck's Opera House Mr. and Mrs. George Knight in "Otto, a German," played to good business. The Vine Street Opera House is closed, and the Coliseum is the only variety theatre open in the city; Snelbaker, formerly of the Vine Street, is the manager. "Around the World in Eighty Days" will be given at the Coliseum this week. The attractions for the week are "Billie Taylor" at Pike's, which will close the season for this house; "My Partner" at the Grand, and the Hoey and Hardie Combination, in "A Child of the State," at Henck's. FELIX.

BALTIMORE, April 1.—Holiday Street—Genevieve Ward, supported by her own company, made her appearance in her play, "Forget Me Not." She was recalled several times during each evening. Coming attractions are announced as follows, viz.: John T. Raymond in his new play, "Fresh;" The Corinne Merrie Makers; "Daniel Rochat," and "Celebrated Case"—the two latter by the Union Square Theatre Company, under the personal direction of A. M. Palmer. Ford's—John Sleeper Clarke has proved a great success. Wednesday the bill was changed to "Everybody's Friend," or, as it is now known here, "The Widow-Hunt." "Paul Pry" was served up as an after dish. Mr. Clarke's support is excellent. The Clarke Combination will continue through next week. The "Money Market," a new piece, will constitute the programme. Monumental—The Novelty Four, the Whitneys, Dan Sully, Barlow Brothers, Add Weaver and Nelly Parker, Fields and Leslie, the Jeromes, and Wood and Beasley comprise the olio at this cosy little theatre this week. Front Street—The "Land League" was produced with an excellent company and scored quite a success. Academy—Sarah Bernhardt, in *Camille*, April 9, one night, is announced. TH. B.

DETROIT, March 30.—"Needles and Pins" occupied the boards at Whitney's Opera House the entire week, ending March 26. At the Detroit Opera House Campbell's powerful drama, "My Partner," was billed for the same week. This week the New York Madison Square Theatre Company is playing at the Detroit Opera House, although I still see from your papers that the play is nightly given at the Madison Square Theatre, and I may surmise with an *ensemble* of better actors. The play is magnificently mounted, and drawing good houses. \*\*\*

LA CROSSE, Wis., March 26.—Charlotte Thompson is billed to appear at Opera House, the 29th inst., in "The Planter's Wife," under the auspices of the La Crosse Light Guard. Haverly's "Black Forty" minstrels are on the opera house register for April 16. Gus Williams will present "Our German Senator" on the 15th prox., instead of the 5th, as heretofore advertised. "The Child of the State," by the Hoey and Hardie Company, is announced for April 25. "The Widow Bedott" party is also coming, but has not yet decided upon dates. A German version of "Our Bachelors" was given by the Deutsche Verein, at its hall, the 20th inst. Next Sunday "Der Weiberfeind" and "Das Salz der Ehe" will be presented by the same society. BEN MARCATO.

PHILADELPHIA, Pa., April 1.—The Chestnut Street Theatre is going to have next season a stock company, for the formation of which applications from artists of known ability only are solicited. Steele Mackaye's company appeared this week at the Chestnut in his play of "Won at Last." It will be withdrawn at the end of the week to leave room for Mme. Janauschek, who will appear with her combination troupe in "Marie Stuart," "Mother and Son," and perhaps "Macbeth." Next week, on Monday evening, at the Chestnut Street Opera House, Lotta will begin a farewell engagement before her departure for Europe. Besides appearing in some of her favorite characters, she will play "Heart's Ease," written expressly for her by Edw. Falconer, and which has not been played here for many years. On the following week Salvini and Anna Dickinson will appear at the same theatre, and in May, Daly's latest attraction, "Our School Days," will be produced. Tony Denier's Humpty Dumpty Troupe is fulfilling this week an engagement at the Walnut. The company comprises many specialties, including George Adams the clown, the Tissots, with their little automata, and also various singers, dancers, acrobats, &c. Haverly's Mastodon Minstrels will appear at the Walnut for the first time since their return, on April 4. The Vokes Family will be at the same theatre on Easter week. "Our Bachelors," one of the most amusing of Robson and Crane's comedies, was produced last Monday at the Arch Street Theatre. "Samuel of Posen," a novelty which has met with favor in Boston and in Chicago, will be produced for the first time in Philadelphia at the Arch, by M. B. Curtis and company, April 4.

J. VIENNOT.

RICHMOND, Va., April 1.—M. B. Curtis in "Samuel of Posen" opened with a good house at the Theatre to-night. The company goes from here to Washington for one week;



thence to Philadelphia for one week, and the "Oil Circuit" the three weeks following. Ada Gray has canceled her dates here, and will open at the Opera House, Norfolk, Va., on April 4. Manager Putman, of the Comique, reports a steady run of good houses for the past week. Kitty Drew and Mattie Gray are with him and continue to be great favorites.

B.

### Goodby to McCullough.

SOME forty gentlemen, personal friends of John McCullough, the tragedian, gathered round the festive board at Delmonico's on Monday evening, to wish him God-speed on his professional trip to England. The bench, the bar, the stage and the journals had many representatives, and when the viands had been disposed of, many toasts and sentiments were offered, all, however, bearing in the one direction of good wishes to the guest of the evening. Reminiscences of the early and later career of "Genial John" abounded. Noah Brooks presided, and William Winter read a poem, touching with deft fancy the thought in the breasts of all. Mr. McCullough in response said, that he was about to make an experiment that might be a hazardous one, but he asked indulgence from his friends in America should it not prove all they were kind enough to wish it. Should it on the contrary realize his hopes, he was gratified to think that it would be no less pleasing to his friends on this side of the Atlantic than to him. Among those present were: John R. Brady, R. B. Cowing, J. B. Sheridan, Albert Bierstadt, Anson Stager, John Hoey, ex-Senator Latham, of California, John T. Raymond, E. T. Buck, of the *Spirit of the Times*; Algernon S. Sullivan, Dr. Pallen, George F. Rowe and others.

Dispatches and letters from Mark Twain, Lawrence Barrett, Charles W. Warner, Joseph W. Harper and others were read.

### John T. Raymond.

JOHN T. RAYMOND was born at Buffalo, N. Y., April 5, 1836. His family intended him for mercantile pursuits, but his attention could never be fixed upon the dull routine of commerce, and under the surveillance of the speculative eyes of his employers he chafed and fretted until he could bear the yoke no longer. When he should have been adding up dreary columns of figures and familiarizing his mind with the state of the corn market and the fluctuations of potatoes, he was secretly conning the lines of Shakespeare and Sheridan. In an hour of impatience he broke from the desk, and, swelling with ambition for histrionic honors, he sought out the managers of the Rochester Theatre, Messrs. Carr and Warren, and so impressed them with his earnestness that they gave him the opportunity for which he had hungered for years.

At the age of seventeen he made his debut at the Rochester Theatre as *Loppe*, in "The Honeymoon," June 27, 1853. Melinda Jones, then in her golden youth, was the *Juliana* and George F. Browne, sighing even then for chop-house distinctions, was the stage manager. When Raymond got his cue to come on he was so frightened that he lost all self-possession, and blundered and stuttered through his lines helplessly. There was the aroma of the comedian about him even then, and his confusion, instead of annoying, amused. At Rochester he remained one season, giving repeated evidences of possessing strong comedy talent. He appeared for the first time in New York city at Niblo's Garden, May 18, 1854, in "Ingomar," with Anna Cora Mowatt, who was playing her farewell engagement. From here he went to Boston for a few weeks, and then to the Chestnut Street Theatre, Philadelphia, for the fall season of 1854, opening as *Timothy Quaint* in "The Soldier's Daughter," September 20, under Quinlan's management. In the spring of 1855 John E. Owens engaged him for the Charles Street Theatre, Baltimore, where he remained for some time. For the next three years Raymond played at Charleston, Savannah, Mobile, and other Southern cities, and for the season of 1857-8 went to Halifax, N. S., as a member of E. A. Sothern's company.

While at Charleston, S. C., the following season, Raymond played *Asa Trenchard*, in "Our American Cousin," for the first time with Sothern, who was en route to New Orleans as *Dundreary*. When Laura Keane revived the play in this city in 1861 she specially engaged him to play the part. At Laura Keane's he remained for two years, playing all through the range of comedy and character parts. Among his best delineations was the *Baby* in "Peep o' Day," which was recognized by the press as a remarkable piece of character acting. For the following three or four years Raymond traveled with his own company throughout Maryland and West Virginia with fluctuating success. He became highly popular over his entire circuit, and his advent was looked forward to with glowing anticipations by all. During the summer of 1867 he received a telegram from Sothern, who was then playing *Dundreary* at the Haymarket in London, offering him his own terms to play *Asa Trenchard* with him. Raymond relinquished his American engagements and crossed the Atlantic, opening at the Haymarket on July 1, 1867. From the Haymarket, "The American Cousin," with Sothern and Raymond, was transplanted to the Theatre des Italiens in Paris, and back again to the Haymarket for the winter, where he also appeared as *Diggory*, and made another splendid suc-

cess. When "The American Cousin" was withdrawn, Mr. Raymond made a starring tour through the English provinces in comedy parts, meeting with great favor. He returned to America and opened at the Theatre Comique, New York, as *Toby Twinkle*, in "All that Glitters is not Gold," with the Lingards, in 1869. His reputation as a promising comedy actor had by this time become so general, and his services as a stock low comedian were in so good request that he was secured by Messrs. Barrett and McCullough, who had taken the California Theatre, San Francisco, for their company. He opened in San Francisco, January 18, 1869, as *Graves*, in "Money," when the California was opened to the public for the first time. He became an immense favorite, and remained in San Francisco two seasons, doing all the comedy heroes and many burlesque parts. In 1871 he reappeared in New York at Booth's Theatre as *Dick Swiveller*, with Lotta, in "The Little Marchioness," and then again joined Sothern at Niblo's, where he assumed again his old part of *Asa Trenchard*, and renewed his early triumphs. In January, 1872, he went to the Globe Theatre, Boston, opening in "Under the Willow," with W. H. Leake and Annie Waite. *Wilkins Micawber* fell to him next, and his humorous and natural acting of the part established him as a favorite. When the Globe Theatre was destroyed by fire, Mr. Raymond, with matured talents, started on a starring tour, playing at San Francisco, St. Louis, Chicago, New Orleans and other cities. During his second star engagement at San Francisco, he presented "The Gilded Age" for the first time on any stage. Its success is a matter of history. After playing it all over this country he went to England, and since his return has initiated another success in "Fresh, the American," which now "holds the boards" at the Park Theatre.

### Sunrise of the Drama in America.

PAPERS FROM MY STUDY.

[WRITTEN FOR THE COURIER.]

BY ARLINGTON.

No. III.

"THE Intriguing Chambermaid" sought for by the "Company of Comedians" was a ballad farce written by Henry Fielding and produced with great success at Drury Lane Theatre, London, in 1733, and became one of the list of acting farces in every well regulated stock company. No intimation is given that they ever received it, and no record remains if they ever performed it.

Although Kean had left the company it is more than likely that he continued its patron. A series of representations were given under the management of Mr. Murray. Several new members were added to the "stock." Benefits were still in order. Again the *Post Boy* announces June 3, 1751:

"On Thursday next will be presented a tragedy call'd the 'Distress'd Mother,' with the 'Walking Statue,' for the benefit of Mr. Jago, and he humbly begs all gentlemen and ladies would be so kind as to favor him with their company, as he never had a benefit before, and is just come out of prison."

This frank admission would indicate that his imprisonment had been no disgrace—he had just left the local "Ludlow Jail," as it were, having paid the penalty of some small debt. It was then customary to throw a man into prison for the smallest debt. The next performance, being a regular one, was not advertised. June 10, 1751, levy was made upon the *Post Boy* for the following:

"On Thursday evening next will be performed the tragedy of 'George Barnwell,' to which will be added the 'Devil in the Wine Cellar,' for the benefit of Mrs. Davis, who hopes, as this play is granted to enable her to buy off her time that the Ladies and Gentlemen who are charitably inclined will favor her benefit, and their humble Petitioner, as in duty bound, shall ever pray."

An easy explanation is found for the case of Mrs. Davis. It was then customary for people anxious to leave England for America, but too poor to pay, to make an agreement with the captain of some vessel for a passage, and when they reached the colonies he should sell them to those who wished their services. They then served as many years at so much as would pay their passage, and then they became free. Only seven days after this announcement of Mrs. Davis, the *Post Boy* published this notice, which was quite common at the time:

June 17, 1751:—"A servant maid, who has about two years of her time to serve, to be sold. Inquire at the Printer hereof."

Another member of the comedians sought public patronage on July 8, 1751, "for the benefit of Mr. Smith." The bill offered was as good as could then be found on the London stage—"The Recruiting Officer" and the farce of "Damon and Phillida." A Mr. Scott received a benefit, and the season came to a close. Mr. John Tremain, the third member of the company, made an appeal to the public in the following manner:

"AUGUST 26, 1751.—John Tremain, having declined the stage, proposes to follow his business of Cabinet Maker, and at the house of Mr. Norwood, near the Long Bridge, all Gentlemen and others may be supplied at the Cheapest Rates, and in the neatest manner, with all sorts of Cabinet Work, such as Chest of Drawers, Desks, Book Cases, Clock Cases, Dining and Tea Tables, plain or scollopt, Tea Chests,

Tea Boards, Dressing Boxes, Bedsteads, &c. Those who are inclined to find their own Stuff may have it worked up with Dispatch, Honesty and Faithfulness." And this by the ideal *Othello* of that day.

Thus the green curtain fell upon the season of 1750-51.

There is something remarkable in this first visit of a professional company of actors to this city. They were the same band of young men who perpetrated the murder of sundry plays in the skirts of Philadelphia, and who promised to spare the poor poets in the future—as far as the fastidious citizens of the City of Brotherly Love were concerned. What a contrast between the influences in the settlement "down East" and the capital of the Penn settlement. These latter, however, would have us infer they were not averse to a performance of the drama, but it must be first-class. These censors of the stage may have, ere they migrated to these shores, seen the comic Doggett play *Shylock*; all the glorious stars of Drury Lane and Lincoln's Inn Fields—Barton Booth, James Quinn, Ryan and Wilks, Boheme, Cibber and Garrick. Nevertheless, Murray and Kean's company sought a patient hearing and New York alone gave it, and the members acquitted themselves like actors and were fairly patronized, which is saying a great deal, when there was no taste for such amusements.

At the close of this initial season the following constituted the full company: Messrs. Murray, Kean, Tremain, Woodhaven, Jago, Scott, Leigh, Smith, More, Marks, Master Dickey Murray, Miss Osborn, Miss George, Mrs. Taylor, Mrs. Osborn, Mrs. Leigh and Mrs. Davis.

To see how intimately connected they were with the London stage and the current plays of Lincoln's Inn Fields and Drury lane, here is the list of dramas played by this company of Thespian pioneers: "King Richard III.," "Cato," "George Barnwell," "Fair Penitent," "Distress Mother," "Orphan," "Spanish Friar," "Beaux Stratagem," "Love for Love," "Amphitryon," "Committee," "Bold Stroke for a Wife," "Busybody," "Sir Harry Wildair," "Recruiting Officer," "Beggars Opera," "Beau in the Suds," "Mock Doctor," "Stage Coach," "Devil to Pay," "Miss in her Teens," "Damon and Phillida," "Lying Valet," "Virgin Unmasked," "Hob in the Well," "Walking Statue," "Devil on Two Sticks." Altogether, twenty-seven plays and farces—all plays popular on the London boards.

Cibber and Garrick both were favorites as *Captain Brazen* in the "Recruiting Officer." "Love for Love" was a strong card at the Haymarket. "The Conscious Lovers" was played at Covent Garden, with Mrs. Cibber as *Indiana*. "The Devil to Pay" was a strong after-piece. Garrick set the Thames aflame with his *Richard III.* John Gay wrote "The Beggar's Opera" for Manager Rich, of Lincoln's Inn Fields, and it made a fortune for the manager and raised the theatre into notice. It continued for many years after a favorite. "The Fair Penitent" was written by N. Rowe in 1703, and acted at Lincoln's Inn Fields. It was a tragedy, holding one of the first places as a standard of that day. The "Mock Doctor" was a ballad farce, written by Henry Fielding, and acted first at Drury Lane Theatre in 1733, and for many years was accounted a strong after-piece. Otway's "Orphan" was a tragedy first performed at the old Duke's Theatre in 1680, and was constantly repeated in London after that; Garrick, Barry and Sheridan all appeared in it. "The Spanish Friar" was a favorite comedy written by John Dryden, and first put on the boards of the Duke's Theatre in 1681. It was natural, lively and entertaining, and did not fail to draw even with the Knickerbockers of New York during the season of 1750-51. The much discussed and unconventional domestic tragedy of "George Barnwell," so popular in London about this time, was among the good things offered by New York's first company of actors.

It is more than likely Murray and Kean's company of comedians was composed of ambitious amateurs, or, at the most, strolling players who had not ventured—any of them—into the precincts of Goodman's Fields, in London, or Smock Alley Theatre, Dublin, since William Hallam, a succeeding manager in this country and then late lessee of Goodman's Fields, London, characterized them as "pretenders." Whatever they were they proved themselves acceptable actors wherever they appeared. The fact of having such a strong repertoire shows that they were hard and industrious students. It is difficult, then, to see in what light they were "pretenders." Kean, it is true, was a writer, and Tremain claimed to be an honest cabinetmaker. Could it be possible the fact escaped Hallam's notice that David Garrick, the then so called "pretender," who drove Hallam and his friends out of London, who was of humble calling, and became the greatest Shakespearian actors up to his day, and marked an epoch in histrionic history as great as Shakespeare's advent did in dramatic literature—as a wine merchant; or that Griffin, the comedian and author, was a glazier; Wilks, a government clerk, and Spranger Barry—Garrick's rival—was a silversmith? But Hallam had been deceived by his advance agent, Robert Upton, and it was more than likely the reference was made to him. But more of this anon. During the summer of 1751 no performances were given in New York. The inhabitants enjoyed themselves as they had been accustomed to, "going in parties upon the water and fishing," says the Rev. Dr. Burnaby, "or in making excursions into the country," or to the turtle feasts along the East River.

[To be Continued.]





NEW YORK, WEDNESDAY, APRIL 6, 1881.

## NOTES AND ACTIONS.

....The strike at Gabler's factory continues the same.

....Edwin Green, of Trenton, N. J., visited the city this week.

....Karl Finck has just recovered from a very severe fit of illness.

....Pryor, of Pryor & Thompson, Scranton, Pa., was in town this week.

....G. C. Aschbeck, of Allentown, Pa., was in town during the week.

....Alfred Dolge writes that he finds trade satisfactory on the other side of the Atlantic.

....G. H. Flood, of St. John, N. B., visited New York this week. He reports trade brisk.

....Shaw & Love, musical instrument dealers, of La Crosse, Wis., have dissolved partnership.

....W. S. Moore, of Greenboro, N. C., agent for Mason & Hamlin, was in New York during the past week.

....Theo. Pfafflin, of Indianapolis, Ind., called at Mason & Hamlin's warerooms this week on his way to Boston.

....W. F. Joy, of Cleveland, Ohio, was among the visitors who called at the warerooms of Billings & Co., this week.

....R. D. Bullock, Steinway & Sons' agent for Michigan, called at their warerooms this week, on his return trip from Boston.

....C. Kurzmann, Buffalo, reports that trade is brisk for so early in the season, and that orders are coming in so profusely as to make the outlook look very bright.

....Albert Weber, the celebrated pianoforte manufacturer, is to be married on June 7 to Merrie N. Clowes, the accomplished daughter of Dr. and Mrs. J. Washington Clowes, of 667 Fifth avenue.

....The A. B. Chase Organ Company, of Norwalk, Ohio, whose works were entirely destroyed by fire last fall, reports that it is on its feet again, and has been shipping more or less organs for a month, and that its old trade is coming back as fast as it can be taken care of. Old organ men say that this company now has one of the most complete organ factories in the country. Its instruments always had an enviable reputation for purity of tone and great durability. Some two years ago this firm took the lead in protecting their instruments from the ravages of mice and moths, which are well known to be the worst enemies an organ has. It has now added expensive machinery for "acclimatizing" all of its lumber, so that it will neither shrink, swell, warp nor check, in any climate, no matter how hot or how damp. The company intends to make Ohio as famous for superior organs as she is for statesmen.

....The following letter, which has just been received by J. Howard Foote, of 31 Maiden lane, from S. Arthur Chappell, of London, Eng., settles conclusively the question who is the authorized agent for the celebrated "Courtois Cornet" for the United States of America:

S. ARTHUR CHAPPELL, MANUFACTURER AND IMPORTER OF  
MILITARY MUSICAL INSTRUMENTS,  
52 NEW BOND STREET, W., LONDON, March 2, 1881.

J. Howard Foote, Esq., New York:

Dear Sir—Having been informed that it has been stated in the United States that the genuine Antoine Courtois instruments could be procured independently of your agency, I hereby announce that you are the sole agent, and have the exclusive sale of Antoine Courtois (now Courtois & Mille) instruments in your country, and that I will protect your agency in every possible way.

I am very pleased to hear of your success in introducing these unrivaled instruments, and wishing you still greater success, I remain, dear sir, yours faithfully,

S. ARTHUR CHAPPELL,  
Sole Agent for Antoine Courtois & Mille.

## Boston Notes.

[FROM OUR REGULAR CORRESPONDENT.]

BOSTON, Mass., April 4, 1881.

THE past week, notwithstanding the "demnition moist," has been a fair one, so far as musical and dramatic matters at the "Hub" are concerned. All of the theatres, with their unusually strong and brilliant attractions, have been well patronized, and the goddess of music has had many worshippers, perforce the charms of song and flute. The season in this respect may said to be near its culminating point, although Easter will inaugurate a series of brilliant entertainments.

Louis Maas' orchestral concert school is making gratifying progress, and it may now be said that the idea has solidified into a sure thing, he having received liberal encouragement from all classes of our music-loving and enterprising citizens. In this connection it is desired, as was intimated

in a previous letter, to fully test the question as to whether the musical public of Boston desires and will support the popular orchestral concerts which are so successful in European cities. The guarantee fund for this purpose will be sufficient to try the experiment for a month at least. Well known citizens have subscribed readily in sums from \$50 and upward. The plan, which is just matured, provides for the giving of not more than four concerts each week in Music Hall, at the uniform admission of 25 cents, no seats being reserved. A promenade will be added to give strength to the social feature of the concerts. The concerts will be given under the direction of Mr. Maas as orchestral leader. The scheme certainly contemplates a rendition of the grand symphonies of the most popular musical composers for a small sum of money, besides tending to an elevation of the public taste in the direction of orchestral music.

Mr. Maas, although comparatively a new resident among us, comes strongly recommended. He has studied under Kulbach, Liszt and other able masters, and made his first public appearance ten or twelve years ago, abroad, as a composer, pianist and orchestral leader.

The song and organ recitals in Tremont Temple have been fully appreciated, and the programmes were of uniform excellence. The cleverest of American women, Miss Kate Field, although unable to sing the programme numbers on account of suffering from a severe cold, contributed a portion of her "Monologue" with marked success. At these recitals she also made her debut as a classical vocalist, her numbers proving decidedly enjoyable.

The Philharmonic Society's public rehearsal for their third concert took place on Friday, and the concert itself occurred on Saturday evening, the programme being as follows: Overture to "Magic Flute," Mozart; vocal selection, Amy Sherwin; Leonore symphony, Raff; Suite Arlesienne, Bizet; songs, Amy Sherwin; ballet music, from the opera "Demon," Rubinstein; polonaise in E, Liszt. It is unnecessary to add that its third concert did great credit to the Society.

Bernhardt's engagement at the Boston Theatre closed tolerably successful on Saturday night. During her last engagement her performances were witnessed by the fashion and wealth of the city, but the houses were by no means crowded—and it needs an immense audience to fill the Boston Theatre. Having become quite familiar with American theatres and American audiences, Mlle. Bernhardt showed more ease at acting and rendered her lines more naturally than she did at her first appearance here.

Salvini is the next great attraction here; and the announcement that Miss Dickenson is going to attempt to act male parts alternate nights will draw large audiences at the Globe.

A hurried visit among the music publishers shows that these caterers to a refining taste are doing a lively business, and that really good music always finds a ready market.

The late storms and floods in the Northwest have been seriously felt among those of our organ and pianoforte makers who have an established and growing trade in that section of the country. Pianoforte manufacturers do not care to give figures pertaining to the number of instruments they make for the home export trade, but were they published, the public would be surprised at the strong hold which Eastern dealers have upon the Western trade.

The recent sale of the large building occupied by the Emerson Pianoforte Company, on Washington street, for the site of a hotel, would seem to indicate a change in the status of that concern.

It is natural for the trades to congregate. Within a stone's throw of the Boston Theatre, on Washington street, there are no less than fourteen pianoforte concerns, including the leading makers.

VIGIL.

## Baltimore Trade Notes.

[FROM OUR REGULAR CORRESPONDENT.]

BALTIMORE, Md., April 4, 1881.

TRADE has been more active the past three or four weeks than at any time since the holidays. High priced pianos and organs are finding more ready sale than for some time past. Trade to the South and Southwest seems to be more active than ever, the Virginia and Carolina custom evidently being supplied altogether from this point. A great many Southern merchants are constantly here purchasing all classes of goods, and this may account for the activity in the piano and organ trade. Orders are also frequently sent to the wholesale houses here and to the drummers from this city, who always fill their orders by purchasing the instruments in Baltimore.

Charles M. Stieff regards the outlook for the spring as very good. His baby grand, alluded to in my last letter, has been born, and the infant promises to be a great success. Its merits have already been tested by the Haydn Association, a prominent musical organization of this city, and pronounced excellent in tone, quantity and volume. It is shorter by a couple of feet than the ordinary grand, and a companion instrument is now in course of construction. The first has been purchased by a well known merchant here, and is intended as a surprise to his daughter. It is the intention of Mr. Stieff to confine his manufacture almost exclusively to the upright and baby grand instruments.

Pomplitz & Co. have just finished a new organ for the Roman Catholic Church of St. Stanislaus de Kosta. The frame of the instrument, which is of walnut, is built to cor-

respond with the interior architecture of the church. It is sixteen feet in height, nine feet front and six feet deep. The pipes are decorated in gold and colors pleasantly blended. The open diapason has 58 notes; stop diapason, 42 notes; unison bass, 16 notes; dulciana, 46 notes, and principal, 58 notes. The boudon (bass pedal) is 16 feet, with 27 pipes, with mechanical stop pedal to great organ; coupler connecting all. The instrument has been tried by several leading organists, who pronounce it faultless. It will be used for the first time publicly on Easter Sunday.

Knabe & Co. are still very busy supplying outside orders. Mr. Stoddard, who is connected with the firm, informed me recently that the factory hands were kept on full time, and that their average was six pianos a day.

William Heinekamp, Gaeble & Co., Sanders & Stegman, R. Lentz, Blumenberg Brothers, and other manufacturers and dealers all speak cheerfully of the season and the prospect ahead.

Among the few representatives of the trade who have visited here during the past two weeks was Mr. Bach, of the firm of Kranich & Bach, piano manufacturers, of New York.

Ch. Sentbecker, a well known musician here, was, on Friday last, elected president of the Musical Union, of Baltimore.

W. P. M.

## Burlington Trade Notes.

[CORRESPONDENCE OF THE COURIER.]

BURLINGTON, Ia., March 31, 1881.

IT HAPPENED to meet our genial friend, James A. Guest, on the cars the other day, and he informed your correspondent that he is laying in the largest stock of pianos and Mason & Hamlin organs he has ever done, in anticipation of a big trade, both wholesale and retail. He also reports trade much improved during the past two months. On being asked the question if the demand was not increasing rapidly for a better class of pianos and organs, and if people were not getting tired of the cheap business, Mr. Guest said that he had evidences of it every day; people were beginning to realize that a good piano or organ could not be made and sold for the prices asked by Cheap Johns. Musical tastes were being more extensively cultivated, and thus people generally were more capable of discriminating between a good and a poor instrument.

MAX.

## Montreal Trade Notes.

[CORRESPONDENCE OF THE COURIER.]

MONTREAL, April 1, 1881.

THE general music trade has been quiet for the last month, but all dealers look forward to a rushing spring trade.

Lavigne & Lajoie move into their new store, 365 Notre Dame street, about the 10th inst., and in addition to the general music and band instrument trade of Mr. Lavigne have taken the agency of several New York pianos, of which they will make the Sohmer the leading. They are both well known here, and I wish them success.

Henry Prince, general music and musical instrument dealer, will move next week to the warerooms of the New York Piano Company. This company has fitted up a large room above the warerooms for recitals; it reports a good demand for the New York Weber.

De Zouche & Co. report business in sheet music, and with the Decker Brothers' piano as first class in every respect.

Your reporter called on W. F. Abbot & Co., manufacturers of organettes, and found Mr. Abbot in and very busy. They occupy a large factory, formerly Molson's College, on Voltigeurs street, and which command a pleasant outlook of the St. Lawrence and Victoria Bridge. This factory is the only one of its kind in the Dominion, and the firm owns and controls nearly all of the patents covering mechanical instruments and music paper. It employs about fifty hands at present and turns out about fifty instruments per day. Mr. Abbot stated that he had over one hundred bona fide agencies in Canada, and has already made large shipments to the Western provinces and to Nova Scotia, and everything points toward as large a sale here as in the States.

F. J. B.

## Chicago Trade Notes.

[FROM OUR REGULAR CORRESPONDENT.]

WESTERN OFFICE LOCKWOOD PRESS, NO. 8 LAKESIDE BUILDING,  
CHICAGO, Ill., March 31, 1881.

THERE are no new indications in the trade since my last writing. Things move along steadily and cheerfully, with universal content among the dealers.

Mr. Schlenderer, pipe organ builder, 236 and 238 Lake street, is working steadily, with no anticipation of a lull in business. His organs are steadily growing in favor.

Brainerd's Musical World for April contains a very interesting life of your correspondent, Frederic Grant Gleason.

S. Brainerd's Sons have lately published the following pieces: "First Step Polka," Coote; "Little Pet Waltz," Brainerd—for violin or flute and piano. Among new vocal music are "Farewell," by Banfi; "Secret Love," a very pretty vocal arrangement of Resch's popular gavotte, by Holst; "I'm getting a big boy now," another of Max Vernon's character songs; "The three-foot rule," to words by the late Professor Rankine; "One word with thee," song and chorus, by Edouard Holst.

Mr. Newell, of the Chicago Music Company, has returned



from a tour in the East, to find a large accumulation of business demanding attention.

W. W. Kimball, Adams and State street, has just returned from a Southern trip.

Finally, *THE COURIER* is now on sale at every music store in Chicago. The reception is cordial as ever. G. B. H.

### The Musical Instrument Trade in New York City.

(Continued.)

**F**OLLOWING is a continuation of the list of the persons engaged in the various branches of the musical instrument trade in New York city:

**MUSIC PRINTERS.**  
1855-56.—Ackerman, George W., 377 Broadway.  
Ferguson, Mary A., 48 and 50 Duane.  
Roshore, John T., 83 Duane.

**MUSIC STORES.**  
Banford & Brower, 603 Broadway.  
Breusing Charles, 701 Broadway.  
Clark & Hall, 300 Broadway.  
Cook & Brother, 343 Broadway.  
Daly, John J., 419½ Grand.  
Dodworth, Harvey B., 423 Broadway.  
Dressler & Clayton, 933 Broadway.  
Firth, Pond & Co., 1 Franklin Square.  
Gordon, Stephen T., 207 Broadway.  
Gundersheim, Adolph M., 194 Division.  
Minthorn & Wright, 256 Hudson.  
Novello, J. A., 389 Broadway.  
Pearson, Sidney, 78 Bleeker.  
Schuberth, J. & Co., 539 Broadway.  
Waters, Horace, 333 Broadway.

**MUSICAL INSTRUMENT MAKERS.**  
Adler & Co., 430 Houston.  
Barber, Thomas, 149 Hester.  
Bruno, Weissenborn & Co., 8 Maiden lane, have on hand a large assortment of French, German and Italian instruments, such as accordions, violins, guitars, brass instruments, &c.; superior Italian, German, English and French strings for the violin, guitar, &c.

Cargill & Co., 47 Maiden lane.  
Charles, Severin, 105 Fulton.  
Cerveny, Francis V., 161 Chrystie.  
Clearman, John, 148 Elm.  
Cohen, Jacob, 80 Hudson.  
Cohen & Pike, 39½ Canal.  
Exner, Sebastian, rear 169 Second.  
Gemunder, George, 22 Howard.  
Jacobs, L. J., 108 Chatham.  
Louter, Francis, 21 Chrystie.  
Lewis, R. & L., 293 Bowery.  
Mirmont, Augustin, 544 Broadway.  
Robertson, William, 298 Broadway.  
Rohe & Leavitt, 31 Maiden lane, near Nassau, upstairs, importers and manufacturers of French, German and American musical instruments; manufacturers of the superior quality of sax-horns and other brass instruments. J. A. Rohe, in Paris. A very large assortment of Italian, English, French and German strings constantly on hand; a great variety of accordions, violins, guitars, flutes, fives, bows and trimmings, and all other articles belonging to the musical business.

Schmidt & Maul, 388 Broadway.  
Spies, Charles, 10 North William.  
Stark & Albrecht, rear 42 Delancey.  
Strodl, John, 235 Centre.  
Tilton & Co., 18 Beekman.

**MUSICAL INSTRUMENT IMPORTERS.**  
Churchill, Wm., Jr., 84 William.  
Hen, Edward, 23 Liberty.  
Keller & Lingg, 191 Pearl.  
Paillard & Martin, 8, Nassau.

**IMPORTER OF MUSICAL BOXES.**  
Zogbaum, Ferdinand, & Co., 97 Maiden lane.

**PIANOFORTE MAKERS.**  
Becker, Joseph, 208 West Twenty-seventh.  
Bedell, Joseph L., 324 Spring.  
Bennett & Co., 300 Broadway and 311 Rivington.  
Berry, T. S., 441 Broadway.  
Bristow & Morse, 419 Broadway.  
Brooks, Alanson E., 71 East Twenty-second.  
Calloway, Thomas C., 51 Third avenue.  
Colburn & Nash, 423 Broadway.

**PIANOS AND DOUBLED MELODEONS.**  
Compton, William, 103 East Fortieth.  
Cook & Brother, 343 Broadway.  
Curtiss, N. P. B., 447 Broadway.  
Descombes, Louis J., 766 Broadway.  
Dunham, John B., & Co., 79 East Thirtieth.  
Fischer, J. & C., 245 West Twenty-eighth.  
Gilbert, T. & Co., 333 Broadway.  
Gonzalez, Richard, 409 Sixth avenue.  
Griffin & Scudder, 260 West Thirty-second.  
Grovesteen & Truslow, 24 and 26 Wooster.  
Haines Bros. & Cummings, 116 Third avenue.  
Hallet & Cumston, 333 Broadway.  
Lighte, Newton & Bradburys, 421 Broome and 120 Wooster.  
Lynch, Patrick, 883 Broadway.  
McDonald Brothers, 435 Broadway.  
Manners, George C., 78 Third avenue.  
Miller, William, 156 East Twenty-first.  
Minthorn & Co., 296 Hudson.  
Pethick & Girkin, rear 40 West Fifteenth.  
Pirson, James, & Son, 748 Broadway.  
Reid, William T., 155 and 157 Centre.  
Safford & Brother, 369 Broadway.  
Schmale, Henry, & Co., 17 Mercer.  
Schuetze & Lueloff, rear 85 Varick.  
Sieb, Charles, 709 Fourth.  
Smith, David, rear 120 Macdougall.  
Soebler, Nicholas, 298 Third avenue.  
Stanford, D. R., & Co., 501 Broadway, 15 Tenth and 194 West Thirty-fifth.

Taylor, Francis, rear 208 Sullivan.  
Thurston, N., & Sons, 8 Bible House.  
Utter, Samuel, 150 Fourth avenue.  
Wahe, J. P., 167 Canal.  
Warren, Hervey, 508 Broadway.  
Waters, Horace, 333 Broadway.  
Wilson, Henry, 158 West Twenty-seventh.  
Woodard & Brown, 333 Broadway.

In the list of musical instrument dealers printed in last week's *COURIER* the name of Nunn, in Nunn Clark & Co., Nunn & Fischer, and John F. Nunn, was variously rendered Nunno, Mums and Minns by errors. In the list of 1840-41, Edward Brack should be Edward Baack; T. P. Monzani should be T. P. Monzani; in that of 1846-47, Genn Rogers & Co. should be Glenn, Rogers & Co., and Wennerstrom & Burgqvist should be Wennerstrom & Bergqvist; and in the list of 1849-50, John B. Durham should be John B. Dunham.

[To be Continued.]

### Exports and Imports of Musical Instruments.

[SPECIALLY COMPILED FOR THE COURIER.]

**E**XPORTATION of musical instruments from the port of New York for two weeks ended April 2, 1881:

TO WHERE EXPORTED.	ORGANS.		PIANOFORTES.		MUS. INSTRS.	
	No.	Value.	No.	Value.	Cases.	Value.
Hamburg.....	1	\$90	10	\$3,435	.....	.....
Hamburg.....	.....	.....	19	2,500	.....	.....
Liverpool.....	58	3,441	6	3,025	.....	.....
Liverpool.....	16	407	.....	.....	.....	.....
Bremen.....	6	750	.....	.....	.....	.....
Cuba.....	.....	.....	1	525	.....	.....
Brazil.....	1	200	.....	.....	.....	.....
Glasgow.....	2	127	.....	.....	.....	.....
London.....	12	2,250	.....	.....	.....	.....
Bristol.....	18	1,260	.....	.....	.....	.....
Venezuela.....	11	60	.....	.....	.....	.....
British West Indies.....	5	1,170	.....	.....	.....	.....
British West Indies.....	1	21	.....	.....	.....	.....
U. S. of Colombia.....	1	87	.....	.....	.....	.....
U. S. of Colombia.....	14	206	.....	.....	.....	.....
West Harilepool.....	1	95	.....	.....	.....	.....
Totals.....	117	\$10,173	36	\$9,485	.....	.....

\* Piano material; † Organ material; ‡ Orguinettes.

NEW YORK IMPORTS FOR TWO WEEKS ENDED APRIL 2, 1881.  
Musical instruments, 229 cases.....value. \$32,347

BOSTON EXPORTS FOR TWO WEEKS ENDED APRIL 2, 1881.

TO WHERE EXPORTED.	ORGANS.		PIANOFORTES.		MUS. INSTRS.	
	No.	Value.	No.	Value.	Cases.	Value.
England.....	149	\$8,298	..	\$440	.....	\$299
Scotland.....	26	2,373	.....	.....	.....	.....
Br. Pos. in Australasia.....	55	1,400	.....	.....	.....	.....
Danish West Indies.....	1	27	.....	.....	.....	.....
British West Indies.....	4	600	.....	.....	.....	.....
Miquelon.....	1	120	.....	.....	.....	.....
Totals.....	236	\$12,818	..	\$440	.....	\$299

\* Organelle.

BOSTON IMPORTS FOR TWO WEEKS ENDED APRIL 2, 1881.  
Musical instruments.....value. \$2,787

### The Evolution of the Pianoforte.

**H**AVING traced the pedigree of stringed instruments to the invention of the keyboard, it is necessary to speak now of the virginals or virginells on which King Henry VIII., Queen Mary, and particularly Queen Elizabeth were skilled performers. This was a keyed instrument weighing about twenty-four pounds, having a box-like, rectangular shape, and when played was laid on a table.

Mr. Pepys refers to a "pair of virginals" being saved in a boat from the great fire of London.

The first principal improvement on this was the English spinet, which was mounted on legs, and had the shape of a couched harp. It had one string of brass wire to each note, like the virginals, but subsequently a second wire was added. These strings were mere threads, but they were soon preferred to the catgut strings, which were with difficulty kept in good order.

The harpsichord had four strings to each note; one sounding the octave above, and one the octave below the two unisons. This instrument was greatly admired, and successful makers attempted to vary the quality of its tones, and by stops and a second row of keys to combine the strings in different ways to imitate the tone-tints of orchestral instruments.

The compass of the spinet was gradually extended from three to four octaves, and that of the harpsichord to five octaves (F to F). On depressing the keys of a virginal, spinet, or harpsichord, quills were raised, which plucked the strings, and set them in motion on their elasticity giving away. These "plectra" then passed on, allowing the strings to vibrate, and on the raising of the keys they descended without coming again in contact with the strings, which were then silenced by pieces of soft cloth. This device was called the "escapement," and was always admired by the English. It is remarkable that the clavichord, which had only one wire string to each note, was used with great pleasure by Bach, who found it more expressive than the harpsichord or pianoforte of his day, although its tones were weaker and had no escapement; while Handel preferred the harpsichord—for both these geniuses were organists and composers, accustomed to employ the most glorious combination of tones for the outward manifestation of their works.

The clavichord had tubes or cylinders of glass, but Chladni's instrument consisted of plates of glass struck with hammers. The lyrichord was an attempt to imitate to some

extent the violin tone. But these remained sterile. The clavichord, which was a highly improved form of the clavichord, most intelligently devised, also failed to lead to further improvement. Other new instruments, or new forms of old types of stringed instruments, seemed to have failed in the "struggle for existence," being incapable of progress. The pianoforte on its first appearance did not find favor immediately but ere long it gained rapidly on its competitors, and has finally survived them all. Its fitness was proved by its being susceptible of development. The mechanical action was defective, and would not admit of rapid passages being executed with certainty. The hammer delivered a weak blow, and had to be thrown up to the string with a peculiar "touch," which was not uniformly effective; for sometimes the hammers did not reach the strings, and sometimes they remained pressed against them, checking their vibrations. But the ingenuity of inventors was soon exercised on "escapements" and various modes of transmitting force from key to string, and then the honor of being considered the originator of the pianoforte was coveted.

Signor Bartolomeo Cristofori, of Padua, conceived the idea of using a little hammer, instead of a quill, to set the strings in motion, in 1710, and introduced many new devices. The Germans claim the honor for Christian Amadeus Schröter, who exhibited his pianoforte in 1717, although Marius, a Frenchman, produced his in 1716. It is probable that Cristofori and Marius worked independently, from the marked difference in their designs. Schröter succeeded better than they. He patented his inventions, and gained greatly by them, and incited others to turn their attention to the new instruments, while his two predecessors accomplished comparatively little in these particulars in their respective countries. The great German composers, beginning with Haydn, wrote sonatas for the pianoforte, and thus increased importance was accorded to it throughout the civilized world.

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**M**USICAL instruments, with manuals or keyboards and tones of fixed pitch, occupy a most important position in the annals of modern art. All the greatest composers have been skilled performers on such instruments, and especially on the pianoforte. They are very greatly indebted to it; not that their works have been produced by its aid, or that it has been allowed to exercise a formative influence over their imaginings, but because of its companionship and sympathy. The creator of new musical forms, while engaged in his silent work—comparatively slow process of writing the individual parts for all the instruments employed in the orchestra—no only exercises the faculty of expression, but also the power to withhold. This power—this muscular strength of the brain to grasp and retain whatever has been conceived, notwithstanding the perplexity as to means of expression, which commonly attend a crowd of ideas and feelings—is sometimes in danger of being overtaxed. On these occasions great relief is found by opening the pianoforte, and throwing off the piece at full speed on this plastic instrument. After realizing his ideals in this immediate and satisfactory manner, the composer returns refreshed to his patient labor to the detailed record on paper of those emotions which fill him with such passionate energy. Or, should he wish merely to find relief in utterance—to commune with himself, and obtain recreation by driving temporarily from his thoughts the work in hand—then this comprehensive instrument, this miniature orchestra, enables him to extemporize elaborate contrapuntal forms, clashing cyclopean harmonies, or highly involved melodic strains. The sounds thus evoked fall back on his delighted ear, exhibiting to him, in audible form, his psychologic state, as clearly and definitely as in a mirror, he would see, similarly reflected in visible form, the expression of his countenance.

The pianoforte, by making domestic music at all times easily and immediately attainable, without the preliminary adjustments required for the harp or stringed instruments, has become universally popular. Its literature is larger than that of any other, and whatever musical forms have found favor with the public are immediately adapted and rearranged for reproduction upon it.

The grand pianoforte of America is the result of great inventive genius and skill, aided by modern physical science, and this fact being acknowledged in all parts of the civilized world, foreign trade has been introduced to such an extent as to make the industry one of the largest in the United States. All the makers here daily strive for preëminence, and endeavor to surpass one another in the superior excellences of the smallest details, if not in the novelty and value, of their own respective inventions. No pains or expense are spared to obtain improvements, in the hope that these may, at least, lead to subsequent discoveries in the many untrodden paths of acoustical science. In this respect they resemble the old violin makers of Italy, who also took a pardonable pride in their productions, which are the result of similar prolonged strivings.

The violin and the pianoforte, however, although in some respects similar, are in others widely different. The violin is endowed with perpetual youth. It even improves with age. The pianoforte does not. The violin is a mere shell of wood, modeled somewhat after a human shape, held together by glue, and strung with catgut; and altogether its various parts must be adjusted with great discrimination, and the bow with

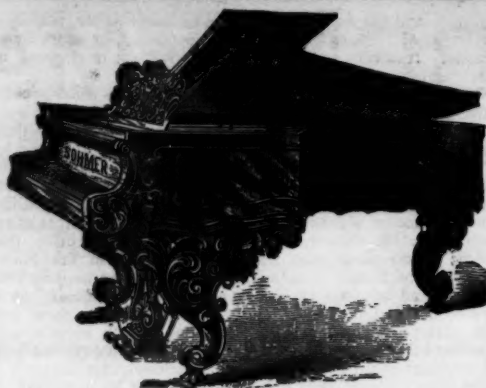






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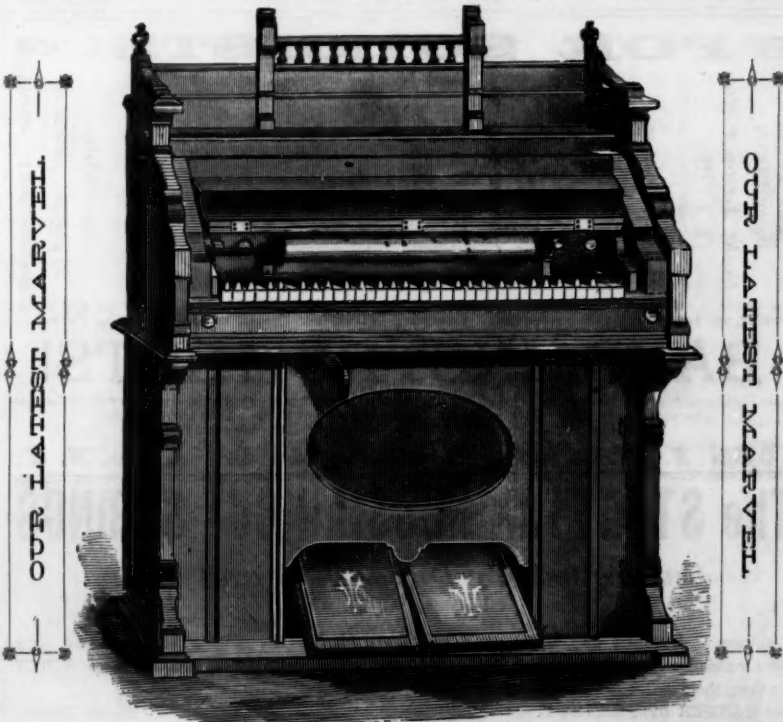
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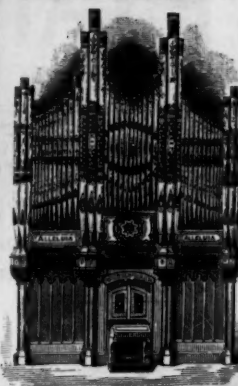
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